CHEKOV'S CHALLENGE!
EXCLUSIVE SHORT STORY BY WALTER KOENIG AND CHRIS MCAULEY

STAR TREK EXPLORER

TREKNOLOGY
FUTURE WEAPONS REVEALED!

THE OFFICIAL MAGAZINE #13

Exclusive Interviews

FRANKLY FRAKES
Catching up with the *Star Trek* star and director

SPOCK ON THE SPOT
Ethan Peck returns!

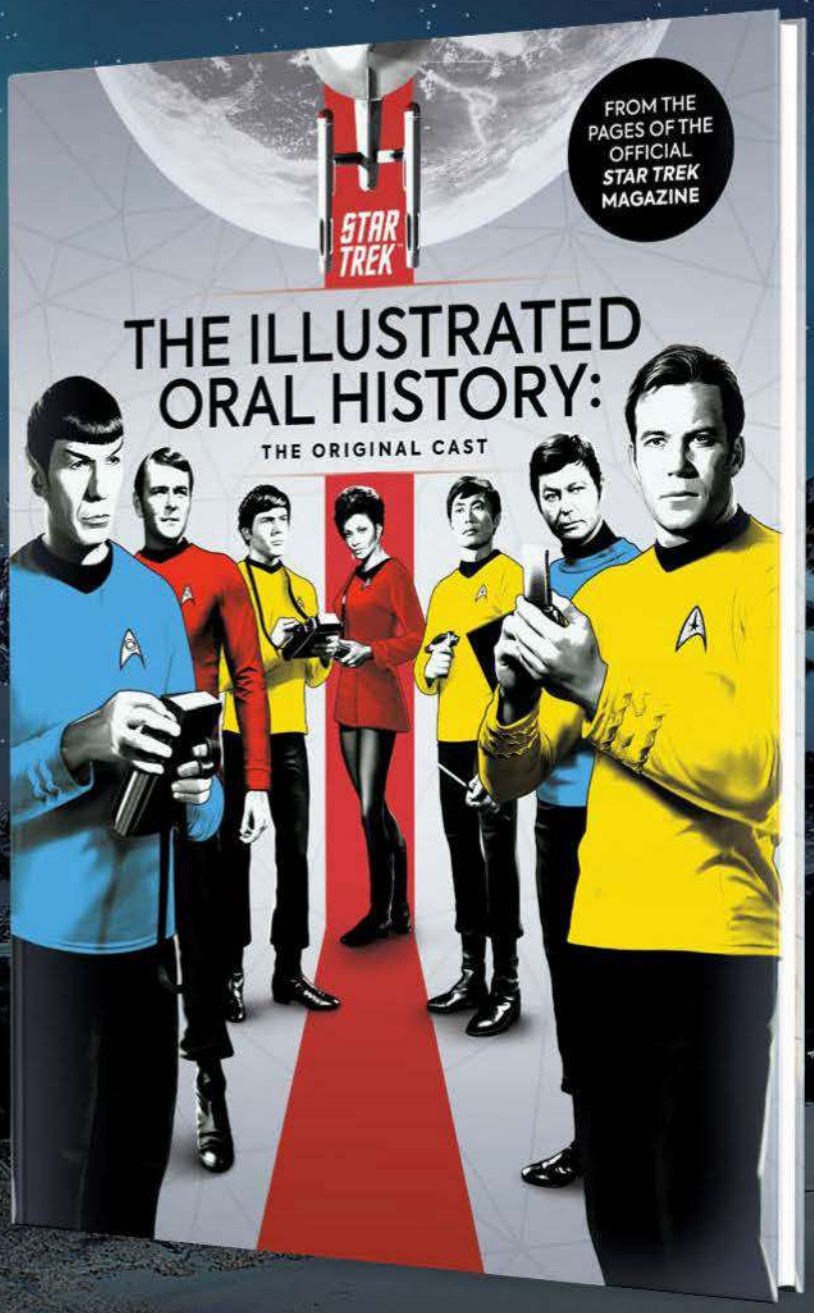
MICHAEL DORN

Words With a Warrior

\+

KELVIN MOVIES GUIDE • STAR TREK COMIC CROSSOVERS

THE STORY OF *STAR TREK* TOLD BY THE PEOPLE WHO KNOW IT BEST



OUT NOW!

A lavishly illustrated oral history of the *Star Trek* phenomenon featuring interviews with all seven members of the original series cast – William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, George Takei, Walter Koenig, and Nichelle Nichols, plus contributions from guest stars, writers and directors – taken from the official *Star Trek* magazine archives.

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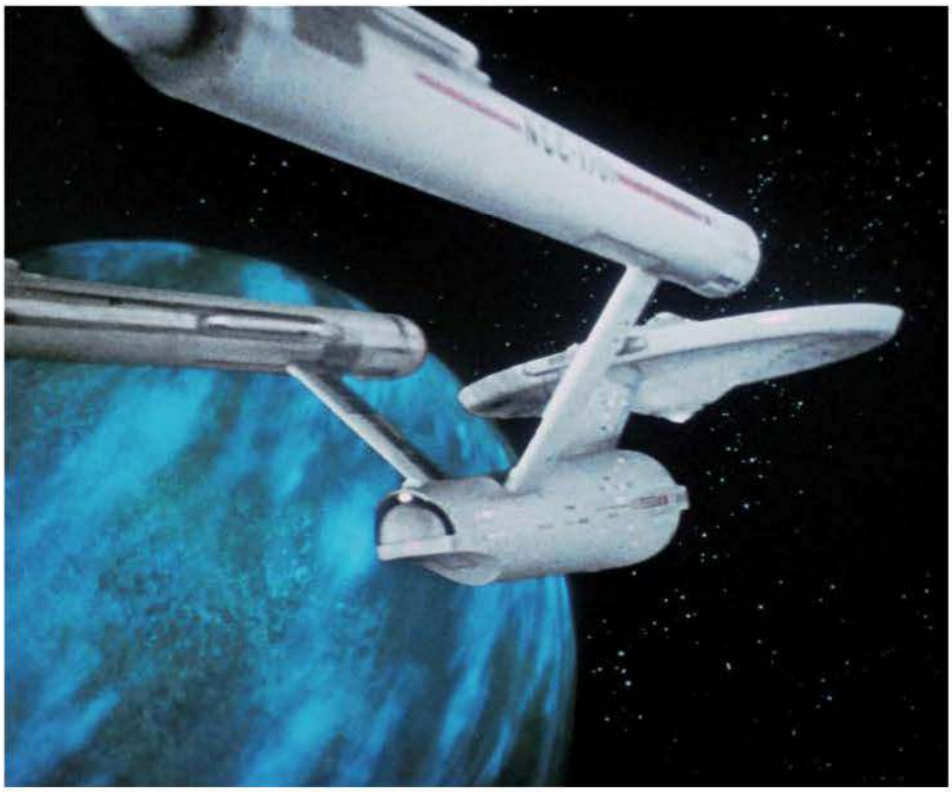
Captain's Log



The End Is Near…

It's the way of the world today that many of you will already know, by the time you read this, that *Star Trek Explorer*, the latest iteration of *Star Trek Magazine*, launched back in 1995, is drawing to a close next issue.

(If you were unaware, then I apologise now. You have my permission to hug a tribble, before reading further).

Official *Star Trek* magazine publishing goes back a long way, to the 1980s with the magazine of the Official *Star Trek* Fan Club, whose magazine later morphed into *Star Trek Communicator*. It's been a genuine privilege to play a part of such a rich history, as launch editor of Titan's title back in 1995, as a "temporary" editor, a term that lasted over two years, and, most recently, as editor of *Star Trek Explorer*.

I very much hope you've enjoyed our 30-year-run, which we will be celebrating with a special sign-off feature next issue from longtime contributor Chris Gardner, alongside our usual line-up of news, features and exclusive fiction. I think you'll agree, it's been quite the ride!

But before we head to worlds new, because *Star Trek* still has a place in Titan's many plans, we have plenty for you to enjoy this issue. So don't linger, read on! The future awaits!

John Freeman
Editor

CONTRIBUTOR SPOTLIGHT

Jay Stobie is a freelance writer, author, and consultant known for tackling in-depth features, conducting exclusive interviews, and covering breaking stories for *Star Trek Explorer* and StarTrek.com. Jay's unique blend of insight and enthusiasm allow his words to resonate with both die-hard fans and those making their very first contact with *Star Trek*. A trusted contributor to Star Wars Insider magazine, Jay also served as an ambassador for the Roddenberry Foundation's Boldly Go Campaign and penned articles for StarWars.com.

Learn more about Jay by visiting **JayStobie.com**

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THE OFFICIAL MAGAZINE

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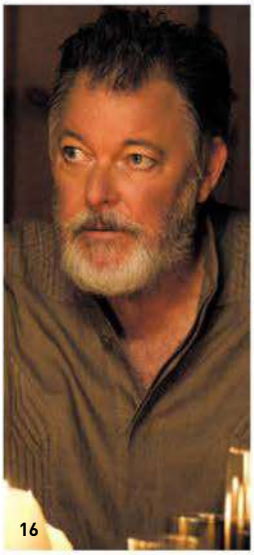

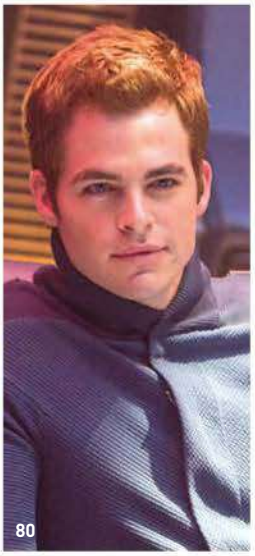

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Battling a deadly threat to the *U.S.S Enterprise!*

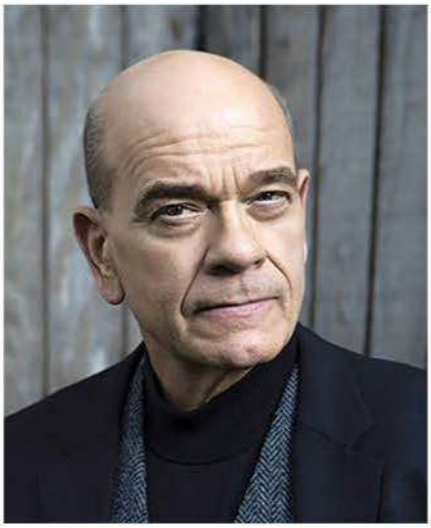
***STAR TREK EXPLORER* SUBSCRIBER BONUS**

Our digital extra for subscribers includes two brand new *Star Trek* stories – "Freeblade", featuring a deadly Romulan warrior, by David Mack, and "The Needs of the Many", by Rich Handley, centred on Tuvok and *Star Trek:Deep Space Nine*'s resident hologram, Vic Fontaine, played on screen by the late James Darren. Plus, re-presented archive interviews with *Star Trek* actors Majel Barrett Roddenberry and Rene Auberjonois; and this edition's "Trek for Life", moved online because we crammed in more exclusive interviews than originally planned...

Engage!

EXPLORING THE *STAR TREK* UNIVERSE

REPORTING TEAM: JAY STOBIE



Classes Begin at Starfleet Academy

As the excitement for a new year intensifies, so has the buzz for the upcoming *Star Trek: Starfleet Academy* series. Now several months into production, class is officially in session and the series is firing on all thrusters. *Starfleet Academy* will introduce audiences to a fresh group of optimistic cadets who must learn what it takes to become Starfleet officers as a new enemy that threatens the Academy and the Federation itself.

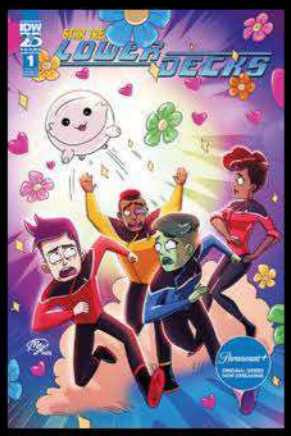
Cast members – including Kerrice Brooks, Bella Shepard, George Hawkins, Karim Diané, Zoë Steiner, Sandro Rosta, Holly Hunter, Paul Giamatti, Oded Fehr, Gina Yashere, and Robert Picardo – celebrated the occasion with a group photo outside The *Star Trek* Stage at Pinewood Toronto Studios. Always in a playful mood, Picardo took to social media, referencing the 1986 comedy *Back to School* and joking, "Last time I went 'Back to School' was with Rodney Dangerfield. More respect this time around. Exciting!"

The *Star Trek: Lower Decks* Effect

As the excitement surrounding *Star Trek: Lower Decks*' fifth and final season built to an epic crescendo, series creator Mike McMahan took to social media to encourage fans to watch as soon as the two-episode premiere debuted on Paramount+ on October 24, writing, "Watching the day of release, rewatching, and getting friends to do the same would be very helpful!"

Following the premiere, new episodes will be released every Thursday on Paramount+ leading up to the finale on Thursday, December 19.

The adventures of the lower deckers will also continue in an all-new ongoing comic series, as writer Ryan North and artist Derek Charm launching November 13th. In addition to Charm's primary cover, the first issue features cover variants by artists Megan Huang and Chris Fenoglio. Every Ryan North-penned issue in the ongoing series will boast episodic storytelling and be presented by a different artist.



Beam Down to the *Star Trek* Universe!

Prepare to immerse yourself in the *Star Trek* universe next year, as the famed Universal Studios Hollywood is set to introduce guests to Universal Fan Fest Nights.

Launching in Spring 2025, the all-new interactive event will bring together the most compelling worlds of Sci-Fi, Fantasy, Gaming, and Anime for astounding fan-favorite experiences based on the *Star Trek*, *Back to the Future*, and *Dungeons & Dragons* franchises.

Universal Fan Fest Nights' *Star Trek* events will be inspired by the franchise's optimistic view of the future and the groundbreaking storytelling that also addresses social, political, and cultural issues. The immersive event will be paired with *Star Trek*-themed foods, collectibles, apparel, accessories, and so much more.

- **Sign up to receive the latest Universal Fan Fest Nights on UniversalStudiosHollywood.com/FanFestNights**

Star Trek Explorer Bows Out, but *Star Trek* projects continue at Titan

Star Trek Explorer magazine, the latest incarnation of *Star Trek* magazine published by Titan over the past 30 years, will end with Issue 14, on sale later this year.

Although Titan will continue to publish *Star Trek* material, including *Star Trek Explorer: A Year to the Day That I Saw Myself Die*, the latest collection of short stories first published in the magazine's recent physical and digital editions, the quarterly magazine will bow out with an interview-focused edition. William Shatner, one of the first actors to be interviewed in the magazine, will feature, as will John de Lancie and Denise Crosby, alongside a special look back at thirty years of *Star Trek Magazine* at Titan.

"This is an end, but not the end of *Star Trek* at Titan," commented magazine editor John Freeman, who was also the magazine's launch editor in 1995. "I'm looking forward to seeing what comes next."

Honors for *Star Trek Explorer*

The International Association of Media Tie-in Writers celebrated *Star Trek* at the 2024 Scribe Awards, as *Star Trek Explorer*'s own David Mack and Keith R.A. DeCandido were both nominated for their short story contributions to the magazine. Mack's *Star Trek: Deep Space Nine* tale "Lost and Founder" won Best Short Fiction, while DeCandido's *Star Trek: Discovery* title "Work Worth Doing" was honored with a nomination in the same category. Mack also won the Scribe Award for Best Original Novel – Speculative with his *Star Trek: Picard* novel, *Firewall*. *Explorer* extends its congratulations to these exceptional authors!

Star Trek: The Lower Decks Card Game Released

Join the *U.S.S. Cerritos*' crew for more hi-jinx in Modiphius Entertainment's *Star Trek: Lower Decks – Buffer Time: The Card Game*, due out in 2024 through Asmodee. The fast-playing card game allows two to four players to work together and complete menial assignments in an experience that project manager Jim Johnson states will "have you laughing and crying."

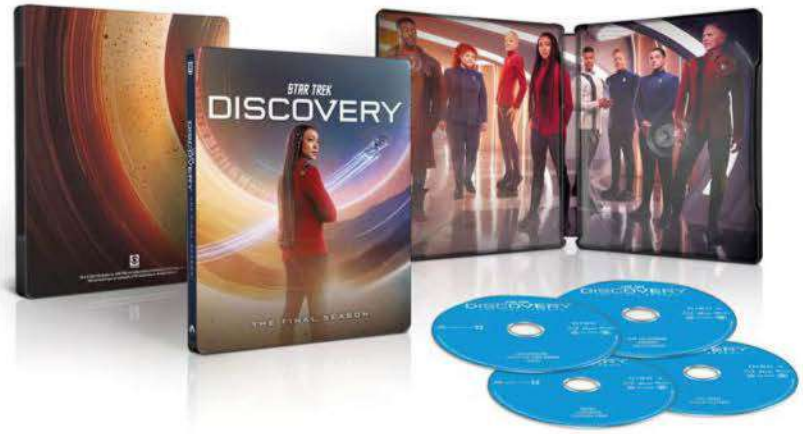
- **Head to modiphius.net to order**

Our Buddy Badgey

Need a good friend to stick by your side as you watch *Lower Decks*' final season? Badgey has you covered! Master Replicas' 10-inch Badgey Plush turns the unstable AI program into your closest companion, and the first edition run will even arrive with a limited–edition Badgey card. Measuring 5 1/2–inches wide, the Badgey Plush provides you with the perfect cuddle companion for any *Star Trek* binge-watch. You can even pair Badgey with Master Replicas' Moopsy Plush, forming a diabolical *Lower Decks* duo.

- **Head to MasterReplicas.com to order**

Star Trek: Discovery's Final Season Flies Home



Star Trek: Discovery's fifth and final season has arrived home on DVD, Blu-ray, Limited Edition Blu-ray Steelbook, and Digital from Paramount Home Entertainment. The four-disc DVD and Blu-ray set brims with nearly two hours of special features, including featurettes, a deleted scene, audio commentary, a gag reel, and more to accompany the *U.S.S. Discovery*-A's breathtaking pursuit of the Progenitors' life-changing technology.

You can also complete your *Star Trek* library with *Star Trek: Discovery: The Complete Series* on Bluray and DVD, as this marvelous collection includes all 65 episodes from *Discovery*'s five seasons, over 15 hours of special features, and a bonus disc that takes you on a never-before-seen journey through the show's entire run with the cast and crew.

You can find the *Star Trek: Discovery The Final Season* and *Star Trek: Discovery: The Complete Series* at your favorite DVD, Blu–ray, and Digital Retailers

Trek With Your Pets!

The official Paramount Shop has a wealth of new *Star Trek* accessories on display, including a host of cleverly-themed embroidered patches. Circular patches measuring 3 inches in diameter depict a range of designs, from a classic Vulcan salute to the devilish Badgey of *Star Trek: Lower Decks* fame. The shop's four-inch-wide oval patches are just as clever, supplying fans with the opportunity to don *Star Trek: Deep Space Nine*'s Niners baseball team logo and designs representing the two primary Starfleet comm badges seen on *Star Trek: The Next Generation* and *Star Trek: Voyager*. The circular and oval patches are made of twill fabric and can be affixed to by ironing, sewing, or safety pinning them on.

Your pets can also get in on the *Star Trek* fun, as the Paramount Shop has added new pet collars and pet leashes to its cache of collectibles. You can mix–and–match your pet's style, as every collar and leash comes in four different design variants – an original *Star Trek* series logo pattern, a *Star Trek: The Next Generation* Command red color scheme, a *Star Trek* Deltas motif, and an original *Star Trek* series Command gold color scheme.

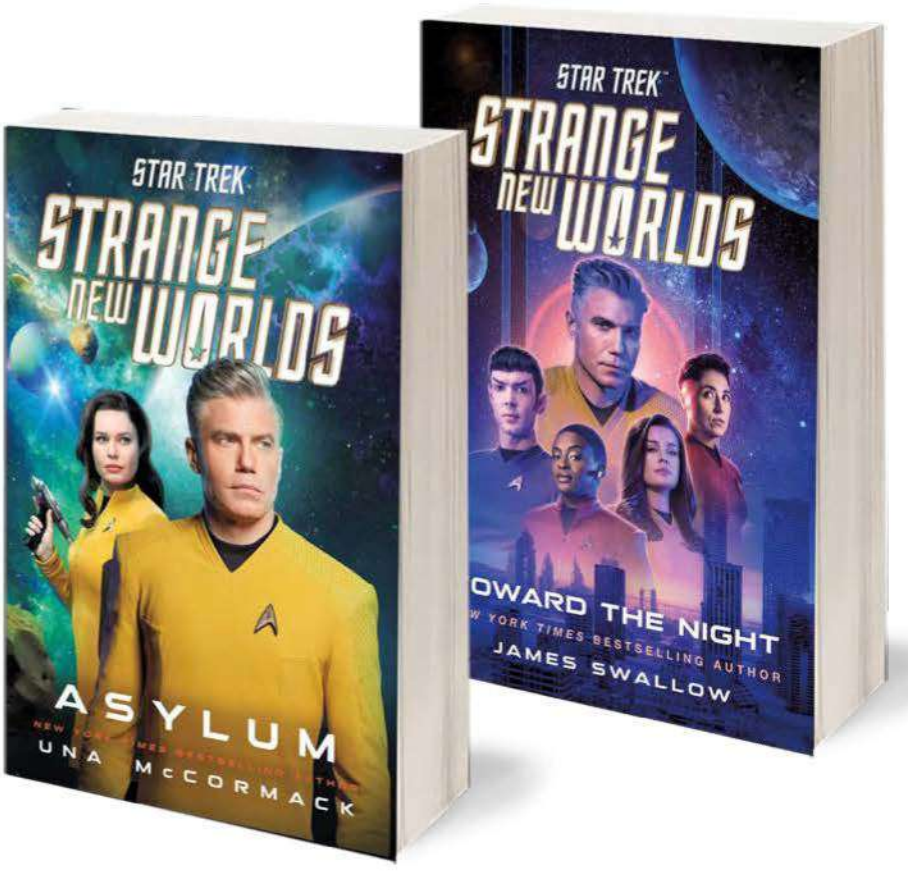
The pet collars and pet leashes are adjustable and feature durable 100% polyester webbing and a 92:8 polyester-blend on the inside of the collar and leash handle.

- **Available internationally from ParamountShop.com**

Star Trek Voyages Home

Celebrate the brilliance of *Star Trek: Prodigy* by adding season two on Blu-ray and MOD DVD or Digital to your home collection. This Paramount Home Entertainment and CBS Home Entertainment release brings together all twenty-second-season episodes, and the Blu-ray and MOD DVD release includes two exclusive featurettes containing interviews with *Prodigy*'s producers and Wesley Crusher actor, Wil Wheaton.

You can also take home a limited-edition Steelbook honoring *Star Trek: The Motion Picture*'s 45th anniversary. The Steelbook features the original theatrical cut of *The Motion Picture* in 4K Ultra HD, as well as a bonus remastered Blu-ray. The 1979 classic also arrives with an exclusive booklet which explores the original marketing materials.



Strange New Signals

Dive deeper into the bond between Captain Christopher Pike and the *U.S.S. Enterprise* crew in new novels from Pocket Books, with Una McCormack's story, *Star Trek: Strange New Worlds: Asylum*, out November 7th.

When Una Chin-Riley and Christopher Pike meet at Starfleet Academy after one of his lectures, they immediately become friends. A stellar student, Una is the "poster girl" of her class, and Pike is determined to become a Starfleet captain with his own ship, rhetorically assembling his dream crew. As their friendship evolves, Pike also suspects Una is involved with the Euxhana, a Chionian cultural minority, who are seeking asylum in Federation space, leading to more questions than answers.

Twenty-five years later, Una and Pike are working together on the *U.S.S. Enterprise* to settle a Chionian trade agreement when a pro-Euxhana saboteur launches a terrorist attack. When the suspect is taken into custody for interrogation and is discovered to have a history with Una, her past associations resurface, threatening to expose a secret she's been harboring all these years…

Star Trek: Strange New Worlds: Toward the Night, by *New York Times* bestselling author and experienced *Star Trek* scribe James Swallow, is due for release in January. While patrolling the borders of the Klingon Empire, Captain Christopher Pike and the crew of the *U.S.S. Enterprise* record a series of subspace echoes from a planet orbiting a volatile flare star – and when Lieutenant Spock and Commander Una Chin-Riley lead a landing party to learn more, they discover the ruins of a dead civilization and evidence of starship-grade metals… quite possibly a crash site. As they continue to investigate the strange signals, Spock and Una find shocking signs of dangerous alien life and remnants of what can only be Federation hardware. The trail soon leads Pike and *Enterprise*'s helmswoman Lieutenant Erica Ortegas deep into the mystery of a lost Starfleet vessel, missing in action for over ninety years – and to a terrible dilemma that will challenge the crew to question their past... and their future.

- **Stay up-to-date on *Star Trek*'s latest literary tales at SimonAndSchuster.com**

Who Watches the Watches?

Elite watchmaker Nubeo has unveiled its first collaboration with *Star Trek*, offering tantalizing glimpses of its high-end Magellan Automatic *Star Trek* Starfleet Limited Edition watch collection. With a stainless-steel case measuring 48 millimeters in diameter, fixed bezel, anti-reflection coated mineral lens, and a water resistance rating of 5 ATM, these luxuriously dependable watches are available in four color schemes – Warp Blue, Explorer Yellow, Danger Red, and Beam Black. It's worth checking the site for special price offers.

- **The collection is available NubeoWatches.com**

Fascinating Fastenings

Mister Spock's legendary wisdom is renowned across the galaxy, and fans can now show off their affinity for the science officer with the *Star Trek* Shop's exclusive *Star Trek:* The Original Series Spock Pin Set. The collection comes with a trio of Spock–inspired pins that evoke unique and colorful styles. Measuring 2 1/4-inches in size, the pins include a portrait of Spock in Chibi art style, a blue and green glitter-filled Vulcan Salute highlighted by the words "Live, Long, and Prosper" in Japanese script, and a glow-in-the-dark comic-inspired *Star Trek* logo. Each limited-edition pin is supported by a black rubber pinback closure.

- **Available individually and as a set from the ParamountShop.com**

The Vinyl Frontier: *Star Trek* Music Releases

Star Trek Into Darkness paired the adventures of Captain James T. Kirk and his crew with the brilliant sounds of composer Michael Giacchino once again, supplying audiences with exhilarating and inspirational musical themes to accompany the *U.S.S. Enterprise*'s daring mission to the Klingon homeworld. The prolific record label Varèse Sarabande has orchestrated a special commemoration for the film's score, as its brand-new *Star Trek Into Darkness* three-LP Deluxe Edition Box Set brings these interstellar tunes to vinyl in an expanded format.

The trio of LPs – available from VareseSarabande.com – are accented in blue, red, and yellow to reflect Starfleet's iconic uniforms and arrive housed in a premium slipcase with a Starfleet insignia–shaped cutout. Varèse Sarabande provides an intriguing encore in the form of a 16–page booklet, complete with behind-the-scenes photos from the set and notes from Giacchino and director J.J. Abrams.

Star Trek: Picard fans can also complete their season three collections with a digital download of the second volume of Lakeshore Records' *Star Trek: Picard – Original Series Soundtrack*, available on all major streaming services or direct from LakeshoreRecordsShop.com. Featuring original music by Stephen Barton and Frederik Wiedmann, who also provided their own takes on classic themes throughout the final season, Volume Two consists of 38 new tracks to complement the previously-released Volume One. With titles ranging from ominous ("Titan on the Run," "Wolf 359") to optimistic ("What We Do Best," "Welcome to the Enterprise"), the second volume of the soundtrack allows you to get lost in the audio experience of the last adventure of Jean-Luc Picard and the *U.S.S. Enterprise* NCC 1701-D's senior staff.

The Tech Generation

Two of *Star Trek: The Next Generation*'s most recognizable props – Geordi La Forge's VISOR and the Mark VII Medical Tricorder – have been brought to life as full-scale prop replicas by Factory Entertainment, but the latter, limited edition release has already sold out. Based on resources from the Paramount Archives and authenticated screen-used props in private collections, these distinguished devices are ready to reenter service.

Measuring 6 1/4–inches in length, the VISOR replica is intended to capture all VISORs as they appeared through seasons two through five of *The Next Generation*. With a frame cast from aluminum alloy and rods and wire mesh made from brass, the VISOR also features magnetic red neural output pods with screen–accurate red prismatic tape and a museum-style acrylic display case.

The 5.3-inch long Medical Tricorder has a body cast in metal alloy with a removable Hand Sensor, boasts a functioning LED screen with multiple user-selected animations, and incorporates audio effects heard in the show. Still available on FactoryEnt.com at press time, the limited edition VISOR comes with a sequentially-numbered metal plaque and Certificate of Authenticity booklet.

Star Trek's Stellar Alumni

Todd Stashwick, *Star Trek: Picard*'s own Captain Liam Shaw, has joined *Picard* season three showrunner Terry Matalas on yet another project, as the two will reunite for Marvel's *Vision* series that will star Paul Bettany as the titular character. Michelle Hurd (*Picard*'s Raffi Musiker) has an exciting project of her own, having been cast as one of three actors to lead the ensemble cast of the upcoming family comedy, *25 Miles to Normal*.

Films aren't the only medium that are receiving a boost from *Star Trek* alumni, as both *Star Trek: Deep Space Nine*'s Nicole de Boer (Ezri Dax) and *Star Trek: Enterprise*'s John Billingsley (Doctor Phlox) guest starred on CBS' *Matlock*, the Kathy Bates–led series that reimagines the popular *Matlock* series which ran from 1986 to 1995. Turning to another type of classic, *Deep Space Nine*'s Armin Shimerman (Quark) returned to his theatrical roots to moderate a six–week class on William Shakespeare at Antaeus Theatre Company in Glendale, California.

A Klingon Command

Star Trek III: The Search for Spock's 40th anniversary celebration is showing no signs of slowing down, as German toy maker BlueBrixx has honored the fantastic film with its *The Search for Spock* Minifigure Pack. The 120–piece set incorporates the memorable bridge of Commander Kruge's Klingon *Bird-of-Prey*, whose center seat is recreated here in a buildable brick form that measures over 4 1/4–inches wide by nearly 3 3/4–inches deep. The stand comes equipped with a plaque and four minifigures based on the movie's cast – Admiral James T. Kirk, Commander Kruge, and the Klingon officers Torg and Maltz – that can be situated in the commander's chair and in positions around it.

- **Visit BlueBrixx.com to explore this set and a range of other *Star Trek* builds**

In Memoriam

Star Trek Explorer remembers *Star Trek* family members Erich Anderson, Bill Cobbs, James Darren, Lora Johnson, of Obi Ndefo, Alan Scarfe, James B. Sikking, and Patti Yasutake, each of whom sadly passed away in recent months.

Erich Anderson played the faux Starfleet officer Kieran MacDuff in the *Star Trek: The Next Generation* classic "Conundrum." Cobbs expertly tackled the role of intrepid inventor Emory Erickson in *Star Trek: Enterprise*'s "Daedalus."

Actor Obi Ndefo played the Klingon soldier, Drex, in the *Star Trek: Deep Space Nine* feature-length classic, "The Way of the Warrior," before appearing as Kelemane in the iconic *Star Trek: Voyager* time-bending adventure, "Blink of an Eye."

Alan Scarfe portrayed two Romulans, Admiral Mendak in *The Next Generation*'s "Data's Day" and Commander Tokath in "Birthright, Part II," as well as Augris in *Star Trek: Voyager*'s "Resistance."

James B. Sikking memorably chased the *U.S.S. Enterprise* as Captain Styles in *Star Trek III: The Search for Spock*, and **Patti Yasutake** was beloved for her recurring role as Nurse Alyssa Ogawa in *The Next Generation*, *Star Trek Generations*, and *Star Trek: First Contact*.

Lora Johnson is celebrated for writing several vital reference works, including *Mr. Scott's Guide to the Enterprise*, *The Worlds of the Federation*, and the *Star Trek: The Next Generation Technical Journal*.

Read a fuller tribute to actor and singer James Darren on Page 12

The Cause of Caregiving with Greg Grunberg

Actor, writer, and producer Greg Grunberg, who voiced James T. Kirk's stepfather in *Star Trek* (2009) and went on to play Starbase Yorktown's Commander Finnegan in *Star Trek Beyond*, has taken up the cause of the devoted caregivers who dedicate so much of themselves to supporting friends and loved ones through difficult medical journeys. Having experienced the rigors of such situations on a personal level, Grunberg created an online series to highlight the caregivers who invest their energy in helping others.

"Since I started *The Caregiver* series, meeting and hanging out for a day of care with caregivers across the country, I have met some incredible folks," remarks Grunberg. "There's a shorthand and understanding amongst the caregivers that's unique to any other group. We just get each other. Much like the *Star Trek* community. I've learned so much and I've laughed and loved so much." Grunberg, whose credits also include *Heroes*, *Star Wars: The Force Awakens*, and *Star Wars: The Rise of Skywalker*, notes that his series has all of its episodes available to stream at TheCaregiverSeries.com.

Star Dates

Whether you have a passion for starships, love cats, or just want to show your enthusiasm for your favorite *Star Trek* series, Rizzoli Universe's run of *Star Trek* calendars can catalog your every endeavor. From the superb starship illustrations in the *Star Trek Ships of the Line 2025 Calendar* to the ferocious felines of the *Star Trek Cats* of the *U.S.S. Enterprise 2025 Calendar*, these calendars mix superb illustrations with majesty and frivolity.

- **Set next year's schedule today by visiting SimonAndSchuster.com**

The Magnificent Ferengi

Star Trek: Lower Decks welcomed fan-favorite characters Rom and Leeta back to the franchise in the uproarious episode, "Parth Ferengi's Heart Place," and FanSets has heralded their return with the Grand Nagus Rom and Leeta character pins. Presented in their animated forms, Rom and Leeta join other *Lower Decks* legends such as Bradward Boimler and Tendi in the FanSets line.

- **Available with other pins from FanSets**

Remembering James Darren

By Chris Gardner

James Darren, who played holographic lounge singer Vic Fontaine in the final two seasons of *Star Trek: Deep Space Nine*, has died aged 88.

Darren, who died in his sleep at Cedars Sinai Medical Center in Los Angeles on September 2, appeared as Fontaine in seven episodes of the show, starting with the Major Kira Nerys-Constable Odo-centric romantic comedy "His Way" in April 1998.

Darren turned down the part, inspired by the Rat Pack of Frank Sinatra, Dean Martin and Sammy Davis Jr, three times.

"They kept calling me and I said don't bother me, I don't want to play a singer," he said in an interview at Mid-Atlantic Nostalgia-Con in 2012.

"It's so on the nose. I'll play an alien."

But Darren changed his mind after his agent insisted that he read the script by *Deep Space Nine* executive producer Ira Stephen Behr and screenwriter Hans Beimler.

"I absolutely loved it," he said.

Darren refused to do a cold reading, but met Behr and nine other executives.

"I would say a line from the script and Ira would say, 'My Lord, I wrote a line just like that for Vic Fontaine'. I said, 'Really?'

I did that several times, and Ira would say, 'This is incredible! I wrote a line like this for Vic Fontaine!' The casting guy said, 'This guy's pulling your leg, he's reading lines from your script!' Ira finally caught on. That's how I got the show."

"He had gone from being Jimmy to being Vic – without a beat," Behr told Terry J. Erdmann in an interview for the *Star Trek: Deep Space Nine Companion*.

At the time Darren took the role he was well known *to Star Trek* fans, having starred opposite Captain James T. Kirk actor William Shatner in police drama *T.J. Hooker* as police officer Jim Corrigan from 1982 until 1986.

Darren appeared in *Deep Space Nine*'s season six finale, "Tears of the Prophets", the season seven opener, "Image in the Sand", and four more season seven episodes.

He took center stage in "It's Only a Paper Moon", as he helped Ferengi Ensign Nog recover from post-traumatic stress disorder, the space station crew returning the favor by helping Fontaine in "Badda-Bing-Badda-Bang", and had lesser roles in "The Dogs of War" and series finale. "What You Leave Behind".

"The challenge with Vic, in general, is to make him really likable and not to make him too slick. I don't like to play slick people," Darren told *Star Trek Magazine* in an interview recorded on the set of in "Badda-Bing-Badda-Bang". "But he is cool and sharp. He has a lot of charm. He's wise. He's from that Rat Pack era in the Fifties and Sixties, but he's genuine," he continued, who he had mixed with "Rat Pack" himself, which included Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford and Joey Bishop, "a combination of Frank and Dean. That's exactly who Vic is to me. I try my best to walk that line. Frank was just so talented and Dean had everything going for him. He was an incredible straight man. He was charming, handsome and a wonderful crooner, and was the funniest son-of-a-gun in the world.

"Anyway, Vic is a combination of those guys, and the way I play him is that I want him to befriend these people on Deep Space 9. He's supposed to guide them and give them some advice, but I don't want him to sound too authoritative. That's another fine line to walk."

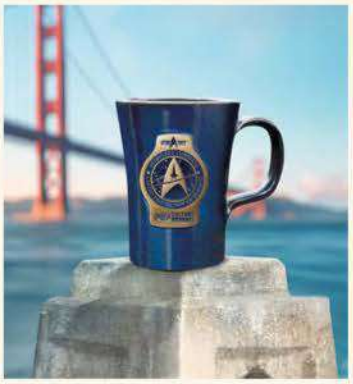
Darren was so enamored of the role, and the show's team, that his album, *This One's from the Heart*, took its name from Vic's final line in "What You Leave Behind", thanking producer Ira Behr for being his biggest supporter.

"The show actually reassured me that I could still sing," Darren *told Star Trek Magazine* writer Ian Spelling in 1999, who hadn't recorded songs for an album in more than 20 years prior to *This One's from the Heart*. "When I did *Star Trek: Deep Space Nine*, I felt, for the first time in my life, that I was mature as a performer."

William Shatner mourned his co-star on X, formerly Twitter, with, "Jimmy Darren; I worked with him for several years and then we'd see each other on occasion. What a wonderful man – so talented; so loving. I had the best time with him. The world is less because of his loss."

Darren was also known for roles in the movies *Gidget* (1959) and *The Guns of Navarone* (1961), as well as Irwin Allen's TV series, The Time Tunnel (1966-67).

Darren is survived by his wife Evy and sons Jim Moret, Christian Darren and Anthony Darren.



Raise Your Raktijinos

Pop Culture Coffee has followed up on its successful Vulcan Vanilla and Captain's Choice Coffees with its latest blends – a light–flavored Federation Roast Macadamia Nut Coffee and the Klingon *Raktajino* Butterscotch Coffee that captures the Klingons' warrior spirit. These 100% organic Arabica coffees are dairy and gluten-free. Each 12–ounce can also be paired with one of Pop Culture Coffee's exclusive line of hand thrown *Star Trek* mugs, available in both "denim"-dipped Starfleet Command and "black sunshine"-glazed Klingon *Raktajino* designs, heavy metal–free drinking mugs that can be obtained individually on PopCultureCoffee.com, or you can order Starfleet– and Klingon–themed gift sets that include one mug and one bag of coffee.

Engage!

EXTRA

GALAXY QUEST CROSSOVER

GALAXY QUEST INVADES

STAR TREK FLEET COMMAND:

THE ULTIMATE CROSSOVER EVENT!

August 2024 was a month for the history books *in Star Trek Fleet Command*. For the first time ever, another franchise crossed over into the STFC universe. The "Galaxy Quest Invasion" event brought unparalleled excitement, and while the main event may have passed, there's still plenty to explore in-game.

Imagine this: Jason Nesmith, the fearless commander of the N.S.E.A. Protector, accidentally catapults his crew through the space-time continuum. They found themselves in the *Star Trek* universe, but they weren't alone. The menacing Fatu-Krey arrived first and teamed up with the Klingon Empire. To top it off, Nesmith's arch-nemesis, Sarris, returned from the dead, ready to cause chaos.

Nesmith and his crew, including the ever-loyal Alexander Dane, burst through a space-time tear during a convention, only to be attacked by Fatu-Krey and Orion ships. Their desperate attempt to use the Omega 13 device to return home instead sent them back in time, where they ran into none other than Captain Kirk himself!

THE GALAXY QUEST INVASION

This wasn't just any event – it was a full-blown adventure! "Galaxy Quest Invasion" combined intense large-scale incursions with a mind-blowing server-wide boss battle. It kicked off with engaging battles against Galaxy Quest hostiles and built up to a climactic showdown that had players on the edge of their seats.

MEET THE NEW OFFICERS

Players were thrilled to add some serious star power to their fleets with these iconic characters: Epic Jason Nesmith, a natural leader with tactical brilliance; Rare Alexander Dane, dependable and crafty in combat; Epic Gwen DeMarco, the ultimate communicator and diplomat; and Rare Thermian, bringing a unique edge to any fleet.

THE N.S.E.A. PROTECTOR

The event also featured the N.S.E.A. Protector, an epic interceptor, equipped with an iconic Omega 13 device, offered a game-changing Resurrect ability, allowing players to bounce back from the brink of defeat.

EVENT HIGHLIGHTS AND GAMEPLAY

The month-long event was jam-packed with action and excitement, starting with PvE incursions and ramping up to an epic server-wide boss battle. Here's how it played out:

Phase 1: Fatu-Krey Invasion saw special Galaxy Quest-themed enemies invade existing systems, armed with unique buffs and rewards. Players defeated these hostiles to collect rare loot and gear up for the big fight. Fatu-Krey hostiles provided Server Boss directives, preparing players for the ultimate battle.

Phase 2: Server Boss Battle seamlessly transitioned the event from fending off the Fatu-Krey to facing the ultimate boss. Players teamed up across the server, strategizing to take down the mighty Sarris and his Klingon allies. Solo armadas with set round limits added a fresh challenge to the gameplay, and epic loot from the server boss could be redeemed in the invasion store.

ONGOING ADVENTURES

While the main event might be over, the adventure continues! The new officers, the N.S.E.A. Protector, and other event rewards are still available in-game. Players can continue to explore the Galaxy Quest content and enjoy the unique gameplay mechanics introduced during the event.

READY FOR MORE?

The "Galaxy Quest Invasion" was more than just an event –it was a galactic showdown that brought together the best of two iconic universes. Whether you're a die-hard Galaxy Quest fan or a *Star Trek* aficionado, this crossover delivered non-stop excitement and unforgettable moments.

Even though the event has concluded, its legacy lives on. Dive back into the game to make the most of the remaining content and keep the adventure alive in the *Star Trek Fleet Command* universe!

A BLAST FROM THE PAST!

Star Trek Online has paid tribute to the past with The Heritage Starship Bundle, a brand-new batch of starships from classic *Star Trek* video games dating back to the early 2000s. The bundle, which includes "The Typhon" and "Valkyrie Mk II" from *Star Trek: Invasion*, "The Premonition" from *Star Trek: Armada*, and "The Achilles" from *Star Trek: Deep Space Nine: Dominion Wars*, revitalizes these iconic designs and introduces them into *Star Trek Online* for the very first time. The long–running massively multiplayer online game allows you to embark on exciting quests in the *Star Trek* universe from the perspective of the Federation, Dominion, Romulans, and other *Star Trek* factions. To download and play *Star Trek Online* for free, visit PlayStarTrekOnline.com.

THE LEGEND OF *Two-Takes Frakes*

Jonathan Frakes reveals his approach to directing *Star Trek*

WORDS: JOHN KIRK

Any conversation with Jonathan Frakes is characterized by confidence and authority. You know he's the First Officer of the *U.S.S. Enterprise* NCC 1701-D. But, when you talk to him about *Star Trek,* then those qualities morph into professionalism and authenticity because he's not just Jonathan Frakes, recovering actor – he's Jonathan Frakes, award-winning Director, and that's a whole new conversation altogether.

I was lucky to sit down with Frakes after the release of Episode 509 of *Star Trek: Discovery,* "Lagrange Point", and talk about professionalism and authenticity that fans respond to in directing *Star Trek.*

Simply put: it's about the actor.

"My instincts with actors are, first, about 99 percent of them have really thought about their work before they get there. So, they have an idea better than anyone else about the character. I know that I felt that way about Riker."

There's a lot of believability in this statement, when we consider that Frakes has directed more *Star Trek* works than any other actor and has appeared in three incarnations of the saga after *Star Trek: The Next Generation*. If there's anyone who knows how to motivate actors in their performances, it's him. He establishes trust with them, not just from a technical perspective but from an innate sense of understanding how to play a character who has boldly gone where his own character has gone before. But there's also the famous Frakes humor.

"If there's ever an issue, then I defer to the writer!" he chuckles. "And I say to the writer: can you go over there and talk to that actor for me?"

With over thirty television episodes and a full-length film under his belt, it's safe to say that Jonathan Frakes is an authentic "Trekspert". It's definitely a trait that has served him well in his *Star Trek* days. Why would anyone question him?

"If it really gets seriously conflicted, then you go to the old *we'll do it both ways* technique! But my philosophy comes from Sir Ben Kingsley – when we were doing the ill-fated *Thunderbirds*. My responsibility as an actor is to do the best as I can to make the words that are written by these writers who have spent months, maybe years on these scenes. I have only been with it as long as I have had the script. I think that philosophy is applicable every day, and that actors should follow it."

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That type of dedication reinforces Frakes' reputation as a director actors trust. It's a technique that has served him well but there's also his own lived experience. I asked him about that, particularly on this episode of *Star Trek: Discovery.*

"I have a lot of respect for the actors on that show. I've worked with a lot of them – because it's been five seasons, I've been on there a lot. But I have a rapport with them. I think it comes from not just being a recovering actor, but an actor on *Star Trek*. Sometimes, the technobabble can bury you! But what we always look for is a little bit of levity, and I think that's one of the driving forces of Season Five. We are seeking out action and levity wherever we can find it."

You know: science later, problem now?

"Oh yeah, that's a great line, isn't it?" Frakes laughs, referring to the line Ensign Adira Tal utters in Episode 509.

Trust is a major part of Frakes' technique. He comes by it honestly, with humor, shared acting experience and a great deal of respect for the work of the writers. That's how he manages to deliver that authenticity.

The professionalism manifests itself in other ways, like recognizing that there are features specific to *Star Trek* that both an actor and a director in the franchise need to be aware of. Speaking of when to not rely on the technobabble too much, Frakes had this observation.

"I was blessed on my show that, thank God, Brent and LeVar could always carry technobabble. We'd be in the conference room and Riker would sit at the end of the table and all I'd have to do was say: report! Then they'd ramble on for a couple of pages and I'd just say: thank you!" he laughs.

It comes down to storytelling priorities for Frakes.

"It was important for me, [directing this episode] to focus on the unresolved issues between Burnham and Book. She hadn't told him about what was going on in the library and she had some serious psychological stuff going on there! Also, I hadn't worked with Eve before, and we had to make sure we were on the same page. Then there was the B-plot, with the romance between Saru and T'Rina, which I thought was so lovely. It's such a great contrast to be given the fast, nasty, hard-edged action story with the Breen, and the love affair between a Kelpie and a Vulcan. Who knew?"

01 Jonathan Frakes as Will Riker, *Star Trek: Picard*

02 Riker made a guest appearance in the *Star Trek: Lower Decks* season two eoisode, "Strange Energies"

03 *Star Trek: Picard* season three "The Last Generation"

04 *Star Trek: Picard* season three, "Surrender"

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Working on *Discovery* had to be different from all the other iterations of *Star Trek* that Frakes had worked on. We asked him to provide comparisons and contrasts.

"When I first started on *Discovery,* it felt just like our family on *Next Generation*, because they had all just been cast; some of them were famous from other walks. Sonequa from *The Walking Dead* and Anthony from Broadway. Doug was so well-known from his Guillermo Del Toro works. In general, they had a cast who had more well-known actors in it, but the vibe was they were just wrapping their heads around the fact that their lives were going to change. When I came in, I had had the *Star Trek* experience. I was like an Elder who came to the Village (laughs)! I remember telling them that their lives *were* going to change, and it was going to be for the better. I said it was going to be great. Don't pretend that it's going to be the same, but that we were all in this family forever now!"

In contrast?

"This was prior to *Star Trek: Picard,* Season Three obviously, but it felt like it was going home to my new *Star Trek* home. I was also thrilled with the action sequences in this episode. This was Maya Bankovic, my new Director of Photography. She and I thought the idea of the ship flying into the exhaust of another starship was such a great concept, and so did Visual Effects, which I am always impressed with anyway. But what we storyboarded and what they delivered was astounding.

"Also, it wasn't easy to have all your lead actors in helmets for the whole time. It creates a problem with the audience for them to connect. We had to test interior shots inside the helmets. That helped a little bit, but it does hurt the empathy and identification with the audience if they can't see the actor. So, the geography was important. This had its fair share of visual challenges."

What's Jonathan Frakes favorite iteration of *Star Trek* to direct?

"I'm a huge *Star Trek: Strange New Worlds* fan now. I mean, my favorite, obviously, is *Star Trek: First Contact,* but the idea of what Akiva, Meyers and Kurtzman have all set up at *Strange New Worlds,* where the philosophy, the concept is, we are going to do ten separate episodes – ten movies – and individual directors for each episode who get to tell their story their way.

"Last year, I was given the luck of the draw and got to do the crossover episode with our friends from *Star Trek: Lower Decks* ("These Old Scientists") and this year was even better, and I went public with this

"WHEN I'M PREPPING, I THINK ABOUT MY DAD; I THINK ABOUT BEING AN ACTOR, HOW I USED TO CIRCLE AND CHECKMARK AND THINGS I MAKE SURE I DON'T MISS."

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and said that this was the best episode I've ever done. They're trying to find the holodeck and, shooting comedy, you have to shoot wide so you can see the reactions. You're given the freedom to – as my good friend Robert Duncan MacNeil (from *Star Trek: Voyager*) says: to shoot to thrill!"

Reflection is key to Frakes' style. Since we mentioned MacNeil, we asked him what sets him apart from other *Star Trek* directors?

"I think the fact that I speak actor certainly helps. But on my set, I try to establish that there are no mistakes. If I'm allowed to play the way I like to play, the cast, the operators and every department should be allowed to feel free to try things. That benefits me. If that environment works, then people are relaxed, and more free and you get magic. That's my approach."

There's no wasting time with Jonathan Frakes. Brevity is best! The legend of Two-Takes Frakes abounds, especially in

05 *Star Trek: Picard* season 3 "Surrender"

"IT WASN'T EASY TO HAVE ALL YOUR LEAD ACTORS IN HELMETS FOR THE WHOLE TIME. IT CREATES A PROBLEM WITH THE AUDIENCE FOR THEM TO CONNECT."

understanding the transition from actor to director, but this value is also key in understanding in knowing the right shot. Time is critical.

"Frankly, I didn't like sitting around very well. There's a lot of waiting around in acting and as Robert Mitchum said it best: they pay me to wait; I act for free. (laughs) But [recognizing the shot], that's a feel thing. Also, you know what your coverage is going to be. If a part of the shot doesn't work, that you'll know you'll be in the close-up for – and you've always got to get your close-ups on all these shows, because the stories are so dense ... if the story point needs to be made, you need the close up to go in and get it *and* sometimes the reaction that goes with it. If I'm shooting something that has a lot of movement and has a lot of beats to it, the shot doesn't have to be perfect, because you'll have other things to cut too.

"I've worked with a lot of directors that shall remain nameless, who felt that every take had to be perfect and they drive you crazy because they felt that they had to do twenty or thirty takes deep."

Recently, there was a mention about Frakes being nicknamed the *Star Trek* equivalent of another franchise's creator, namely Dave Filoni. How does he feel about that?

"Oh, I worked with a guy on an episode of *Leverage* with Sam Witwer, who's a friend of Dave Filoni. He told me this! Yeah – I'll take that!"

Jonathan Frakes is a teacher's kid. Teacher's kids have the advantage of asking their parent for insight or suggestions into their work – whether it's writing, science or, in this case, storytelling. Jonathan Frakes' father was a professor of literature. I had to ask if he ever considered what his dad might have thought about the quality of his own storytelling.

"That's a lovely question." Frakes immediately replied. "I always ask myself what my dad would have thought. My dad was always encouraging about doing something that you love. He was a big movie buff, a jazz buff and so, a lot of the influences I got, I got from him. Then I remember something quite funny. I sent him a TV script to read, and I don't think that he had ever read a script before, and he said, 'I didn't realize how much of the description of what is meant to be in the shot is in the script', which, I thought, was quite telling. I think about that a lot. Because a lot of what we call action lines, or the beginning, middle and end of scenes, tells you that the writers have thought a lot about that shot and that's not just there to tell you what room you're in, it tells you how much the writers have thought about the dialogue. Those slug-lines, as we call them, are essential. When I'm prepping, I think about my dad; I think about being an actor, how I used to circle and checkmark and things I make sure I don't miss. And they're not often in the lines, but often in the action descriptions."

What is his proudest *Star Trek* moment?

"I don't know that there is one. The conventions are such a gift because you get to see your friends who you haven't seen in a long time. I was just in Ticonderoga, with LeVar, and we had a quick pizza dinner back at the hotel after we had finished our work, and the friends we made on that show are among the best friends of our lives, and have been for 35, 36 years. That continuum – how about that for a *Star Trek* word? That is a truth – it's not a moment – but I don't think any other show has that depth of family love that ours has. That's my takeaway and that I'm still grateful that we still mean what we do to each other."

If you add all of this together, you get integrity. A devotion to the script, the trust and admiration of fans, performers and crew alike, reinforced by a lifetime of being in Starfleet – that's what makes Jonathan Frakes a legend in *Star Trek.*

So what's the secret to his success as a *Star Trek* director?

Thinking like an actor telling a *Star Trek* story.

That's why fans love him.

06 *Star Trek: Picard* season three, "The Last Generation"

JOHNATHAN FRAKES: *STAR TREK* DIRECTOR CREDITS

Star Trek Films
Star Trek: First Contact (Mentioned)
Won the Hugo Award for Best Dramatic Presentation and Saturn Award for Best Director
Star Trek: Insurrection
Won the Hugo Award for Best Dramatic Presentation

Star Trek: The Next Generation
3.16 – "The Offspring" (1990)
4.07 – "Reunion" (1990)
4.21 – "The Drumhead" (1991)
5.18 – "Cause and Effect" (1992)
6.09 – "The Quality of Life" (1992)
6.20 – "The Chase" (1993)
7.08 – "Attached" (1993)
7.14 – "Sub Rosa" (1994)

Star Trek: Deep Space Nine
3.02 – "The Search, Part II" (1994)
3.08 – "Meridian" (1994)
3.13 – "Past Tense, Part II" (1995)

Star Trek: Voyager
2.03 – "Projections" (1995)
2.07 – "Parturition" (1995)
2.13 – "Prototype" (1996)

Star Trek: Picard
1.04 – "Absolute Candor" (2020)
1.05 – "Stardust City Rag" (2020)
2.05 – "Fly Me to the Moon" (2022)
2.06 – "Two of One" (2022)
3.03 - "Seventeen Seconds" (2023)
3.04 - "No Win Scenario" (2023)

Star Trek: Strange New Worlds
2.07 – "Those Old Scientists" (2023)[34][35]

***Star Trek* Video Games**
Star Trek: Klingon (Interactive film, 1996)

Frakes many directing credits also include episodes of *Leverage*, *The Librarians*, *NCIS: Los Angeles* and *Roswell*

THE STATE OF STAR TREK WITH ETHAN PECK

...AND SPOCK'S OKAY AS WELL, FOLKS!

WORDS: JOHN KIRK

"How are you?" Ethan Peck cheerfully greets me with a very un-Spockish grin and in that warm baritone that automatically sets a fan at ease.

It's not "live long and prosper" but the tribble he's holding in his hand also goes far to make one feel welcome.

It's an uncharacteristically warm Sunday afternoon in Toronto, Ontario, Canada in March and things were winding down when I was lucky to sit and speak at Toronto's Comicon. He's relaxed, happy and it's a perfect moment to check in with him to see how things are shaping up, the state of Spock and, as he and the rest of the cast are back to shooting, looking forward to season three of *Star Trek: Strange New Worlds* – which is set to debut in 2025. With the delays of the SAG/WGA strike to filming of the third season of this show, the delay has been a concern of note to fans.

But, as one would hope, all is well in the "State of *Star Trek*" as Ethan confirms for us.

"We're all so good." He begins. "Our cast is the most dedicated. We're all so well placed in our roles that there is an immediate chemistry amongst all of us. We are well-chosen."

Having good colleagues on a cast that you work with, and trust, is definitely reassuring, not just to the cast and crew but also to the multitudes of fans who anticipate and worry about when their favourite iteration of *Star Trek* is going to make its deadline.

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01 Ethan Peck as Spock, *Star Trek: Strange New Worlds*

02 *Star Trek: Strange New Worlds* season two, "Charades"

03 Ethan Peck meets our writer, John Kirk

04 *Star Trek: Strange New Worlds* season two, "Charades"

05 *Star Trek: Strange New Worlds* season two "Lost in Translation"

"IT'S SO BEAUTIFUL TO SEE PEOPLE BE AFFECTED BY OUR WORK; TO LOVE IT AND BE AFFECTED BY IT."

I asked who stands out in his mind as an example of great chemistry.

"*Everyone!*" He asserted. "There isn't anyone you could say, well he was a dud. It's truly a strange new thing!" He impishly smiles.

But I had to know who he feels closest to on set.

"Well, I'm close to Anson [Mount] obviously, but the only cast member who lives in Los Angeles is Rebecca [Romijn], so I spend a lot of time with her and her husband, Jerry [O'Connell]."

Fans obviously know that Romijn plays the role of First Officer Una Chin-Riley and her husband also plays the role of First Officer, Commander Jack Ransom on *Star Trek: Lower Decks*. You can't keep better company than two Starfleet first officers.

Seeing Ethan resonate so much humor and warmth is so unlike the Vulcan science officer we all know in this meeting. He is jovial, cracking jokes and playing with props. He clearly wants to have fun and can't get enough of the appreciation that fans have for his performance of one of the most iconic *Star Trek* characters ever.

I asked if the weight of that iconic character ever had a bearing on his performance.

"Every day. You deal with it by gritting your teeth. You suck it up and choose to not be afraid of what people will think."

It's clearly a daunting premise that Peck has considered. When you are portraying one of the most historic and well-loved characters in *Star Trek*, it must have some sort of impact on the bearing of your performance and those around you.

"Now I don't think about it much." Peck says confidently. "It doesn't serve you to worry about what people might think. To some extent, you can't just off and say 'I'm gonna re-invent Spock', but it wasn't about that. It was about fitting to the mold that had already been created and

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trusting that they had chosen the right person. The circumstances of my life set me up in such a way that I had an aptitude for playing this character, and growing into that, you trust that."

If there's anything that might reassure fans that Peck has it right, it's this confidence. But it's also about preparation. I asked Peck if he could share a little how he prepared for the iconic role of Spock.

"I watched The Original Series episodes – particularly the first 25 episodes – over and over again. I talked with Adam Nimoy and his sister, and they gave me their blessings. Nimoy set the rules. You don't express something in this particular way or the voice has to sound in a particular way but everything else is from me."

But what does Peck get out of this?

"Honestly? It's meeting the fans and doing these conventions that's really wonderful. I enjoy it so much because we make it the show in a vacuum without any sort of feedback and it comes out months or even years later and it's so beautiful to see people be affected by our work; to love it and be affected by it. That they want to talk about it, about my participation in it, it's really exciting to see that."

Peck's attitude is truly grateful. You can see the way he interacts with fans and never turns away a chance to come around his table and establish a presence of proximity with them.

Fans love that and it's clear that he relishes these moments of interaction because they fuel him and his accomplishments. These create moments of pride, which naturally begged the question: what performance stands out for him?

"Charades", he immediately answered, referring to season two story in which Spock loses his Vulcan DNA. Faced with undergoing a Vulcan ritual, meeting his betrothed, T'Pring's family, Spock has to pretend to be fully Vulcan. "Definitely 'Charades'. It's such a Spock comedy episode in which I get to play Spock as fully human. It was a challenge, and the director, Jordan Canning, is one of my favourite collaborators."

Of course, this is an example of what Peck was talking about. He isn't re-inventing Spock but the development of the series by exploring this unknown history of the *U.S.S. Enterprise* will involve new situations that legacy characters like Spock will find themselves in. He has to be up for the challenge.

From this conversation, he clearly is – and according to Peck, all is well in the state of *Star Trek*.

RETURN OF THE WARRIOR

Let's call it the next best thing. Michael Dorn pushed hard for a Captain Worf series. It wasn't meant to be, or at least not yet, but in the meantime, the actor and his many fans got to revel in Worf's highly acclaimed return to action in season three of *Star Trek: Picard*. The third and final season put a bow on both *Star Trek: The Next Generation* and *Picard*, along the way presenting everyone's favorite Klingon as proud, fierce, loyal, droll, lethal, a bit wizened, and stylish, too, as he sported distinguished white hair.

Star Trek Explorer caught up with Dorn for an extensive and exclusive Zoom conversation in which he discussed reprising his famous role, reuniting with the *Star Trek: The Next Generation* cast, and the possibility of playing Worf again on *Star Trek: Lower Decks* or in that elusive Captain Worf show. Dorn also surprisingly revealed the fact that, while not quite retired, he's decided that it's time to get off the auditioning treadmill.

WORDS: IAN SPELLING

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Did you ever think it would happen, that you would get to play Worf again?

Actually, yes. I had been contacted by Bryan Fuller. He was show-running *Star Trek: Discovery*. He said, "Hey, Michael." We were at this convention in San Diego, and he goes, "What do you think about coming back?" I go, "Well, first of all, what's the part like? I'm not going to come back just to come back." He goes, "Oh, well, let me show you." He sent me the script and showed me pictures. They had gone down the road a lot with this thing. Then he got fired, and all his ideas went with him. So, that happened.

Then there was another chance a couple of years later, when I pitched a story to Alex Kurtzman and Heather Kadin. It was going someplace. It wasn't like, "Yeah, thanks. That's really nice, Michael. We'll see you later." It was like, "Oh, this is going to happen." And then the execs nixed the idea. They said, "No, we don't want to do that."

I would say that I never say never, but the one thing that I was surprised about was how easy they made it for us to come back.

In what way?

The one thing I didn't want to do is, I didn't want to be standing around. That's the one thing I don't want. If I'm in a scene, I want to be in the scene. It's not like, "Oh, I want to get the lion's share" or "Oh, I want to say this." No, it's like, "If you're going to write something with me, just write something. You guys are writers." And they did, which was great.

Let's break that down a little bit. How much input did the writers give you in terms of what you wanted to see for the character and what they needed for the overall arc of season three?
It was 50/50. I had a Zoom meeting with Akiva Goldsman and Terry Matalas. We basically explained our take on where we think Worf should be. They said, "That's very interesting" and "We want Worf to be" – what he turned out to be –"this renegade." I go, "That's perfect." It was about 50/50. They were very open, and I was really open.

The only thing that took me a day to get used to was the gray hair. I thought, "Oh, God. I don't know if I want to be gray." They wanted shocking gray, not highlights. I said, "I don't know." Then I thought about my favorite director - Quentin Tarantino – and his character Pai Mei [from *Kill Bill, Volume 2*]. He had this long, white hair and could kill you in a minute. I said, "I can do that. If he's like that, then yeah." They took off from there.

They started doing the Klingon martial arts; they wrote that in. Then it was me teaching Raffi (Michelle Hurd), just to give her a little extra bit of experience with fighting. She's a great student, so she embraced it. That's the gist of the idea.

The Worf that we saw on Picard was both quite Zen and warrior-like. Take us through getting back into character and playing the next evolution of the role.
That was easy, because I'm on the same journey, personally, and trying to figure out using things as opportunities to learn. One of the things I've been taught is, once you think you know it all, you realize you don't know anything. The more you know, the less you know. He embraced that, and the writers were very good about that. It was never a problem, but it was a thing where you had to kind of say, "Look guys, Worf isn't funny. He's not trying to be funny. If you put a funny thing in his mouth, it comes out awkward." People go, "Well, that's not funny." If he is serious – deadly serious – that gives everybody around him the chance to be funny. There was one scene where he goes, "You should know I've embraced pacifism over combat." Jonathan Frakes goes, "We're all going to die." That's what I was trying to impress upon him.

It wasn't a battle. There was probably one episode where I just went, "I don't want to say this," but it was one of those things where it was late. Nobody wants you to start having a meeting at twelve at night… but that was it. It was easy. The only thing was the makeup; the actual mechanics of getting there early, sitting in the chair for a couple of hours or so, then standing around. The hardest part was you had to wear masks and that thing that dogs wear… that plastic (cone of shame). It was uncomfortable, and it was not good.

What was it like to reunite with everybody again on a set, in front of a camera, rather than at a convention?
It was a different feeling, because there were a lot of separate entities doing their thing. There was Gates McFadden; she was very committed to her character being a certain way. Of course, there was Patrick Stewart, Johnny Frakes, LeVar Burton, Brent Spiner, and Marina Sirtis. It was like we hadn't left. They were smart, because they didn't have us in a lot of scenes together. It would be like herding cats, and I don't think they wanted to do that. If it was like anything, it was different. It wasn't negative. It wasn't like, "Oh, I hate this." It was just a different feel. You had to navigate those things so you could do your job.

Fans loved your scenes with Michelle Hurd, and what you two brought out of each other. How did you enjoy working with her?

"THE ONE THING I TELL EVERYBODY IS THAT YOU NEVER SAY NEVER IN STAR TREK. YOU JUST NEVER SAY NEVER. IT'S ONE OF THOSE THINGS WHERE IT'S GOING TO BE AROUND AT SOME POINT."

01 Michael Dorn as Captain Worf, in *Star Trek: Picard*

02 *Star Trek: The Next Generation* cast

03 *Star Trek: Picard* season three, "Imposters"

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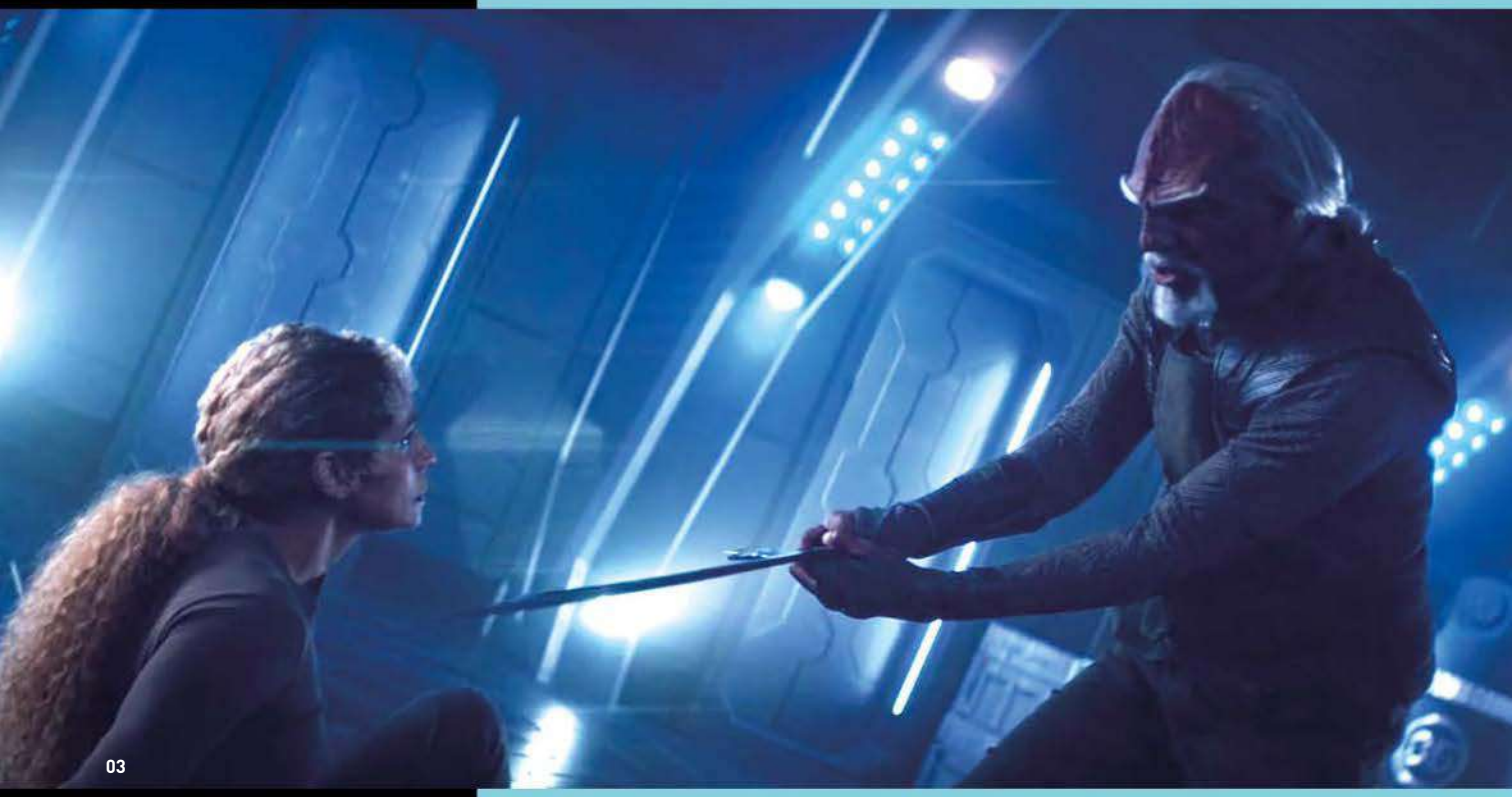

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Well, sit back and make sure you have a lot of tape. From the very moment that I met her – which is when we were doing stunt rehearsal – I came in, and she was like, "Oh my God, Michael! Here's Worf!" She was very genuine about that. From that moment on, I realized that she was a consummate actor. It's about the work. Especially if you are paired with another actor in order to make that relationship work, you have to be collaborative. She'd say, "Oh Michael, what about that?" I'd go, "Oh, that's a great idea!"

There was one scene where she did something, and one of our first rules of acting on *The Next Generation* was you never indicate, you never point, you never go, "Well, you're going to be..." Never do that, because you're sitting there, and everybody knows what you're doing. She was in this scene, and I go, "That's really wonderful, but don't point" and she goes, "Oh, don't point!" She liked it.

I've worked with a number of actresses and actors that don't have that work ethic. They don't have that; they're thinking about other things. The other great thing is she and I are simpatico when it comes to our personal lives. Her husband is a wonderful actor, and she's wonderful, but when we're working together – at the end of the day when we're walking out to our cars – we would have a debrief about the day. Then, we would get in our cars and go home. That was amazing. I just couldn't get enough of her. I couldn't, on and off screen.

Another thing that Michelle has – I was proud of it, and I wish more would be like this – is that when she came on *Picard*, she goes to the makeup trailer, sees that there are no black makeup artists, and goes, "What's going on?" They've been saying this for 40 years, "We can't find any." I did the same thing one time, and she did too. She goes, "Well, I know five right now", and she had them hire these people. When she was working, and when I was working, they were there. It was a great thing. I was so proud of her. A lot of people wouldn't do that, but she said, "Oh no." There was a scene where I had to have my mustache trimmed, and there was a guy there that does black hair. I went, and it was beautiful. That sets a precedent down the line for other black actors. From a larger perspective, 80 percent of the business is you go in, do your job, it's nice, it's pleasant, people are great, and then you leave. If you're doing guest spots, then 10 percent is where you go, "I'm never going to work with this person again, or this production company." You just can't stand it. Then there's another ten percent where you go, "This is why I became an actor." *Picard* was that 10 percent. Everybody was great. Jeri Ryan was fantastic. Todd Stashwick was amazing. I got through the teething process and about halfway through the year I was having a blast.

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Some fans were surprised to see Worf so violent. Part of it may have simply been that Worf was always violent but that more could be depicted on screen in a streaming show like *Picard* than was allowed when *The Next Generation* ran in first-run syndication…

Worf was always rather violent. I was like, "He does that all the time. That's his thing." When they're having a battle or when they're doing this, they call Worf and he comes in. I didn't get that reaction. I definitely didn't get, "Oh, Worf is too violent." They did a thing that was exceptional, which is they show the character sort of fuzzy and in a haze, when he's killing that Ferengi. You see that there's this white hair, and you can make that out, but we don't know who it is. We can guess who it is. Then when they did the reveal, it matched. It wasn't shocking. It wasn't a person who's 25 with gray hair, or a person who is ninety. It was like, "Wow, that's cool," and they didn't dwell on that at all.

The card game that closed out *Picard* echoed the ending of *The Next Generation*. How much more final did it feel this time?

When we did the first one on *The Next Generation*, that card game, you knew that we were saying goodbye to these guys in this genre. We went straight from shooting *The Next Generation* finale to shooting the first movie. We got that. I never thought that this was going to be a goodbye. I didn't think so, but the thing was, they just let the camera roll. We were out of character a lot and being ourselves.

The one thing I tell everybody is that you never say never in *Star Trek*. You just never say never. It's one of those things where it's going to be around at some point.

Michelle Hurd hopes to do a Rangers show that would involve you and Jeri Ryan. Fans want to see, or rather, hear you on *Lower Decks*. And many fans still want a Captain Worf show to come to fruition. How willing are you to return for more *Star Trek*?

Again, I would never say never. I would never say, "Oh, this is it" at all. But, many things have to happen for Worf to come back. It takes twenty things falling into place, and ,in this business, you just don't have that sort of a system anymore, where there's that one creative guy who goes, "You know what? We need this. Make it happen," or "Oh, that's not a bad idea. Let me hear it." It's a different world, and I don't know what it means anymore. And I actually am slowly but surely retiring.

Really? That's a new development. Why?

When I started in the business, it was a different world. You had very creative guys, good writers, producers, and directors who were working in their chosen field. Even on a show (and early Dorn credit) like *CHiPS*, which was a fluffy, 1970s/80s show, but they wrote it that way because that's what the people wanted. With the way things are going now, with remote auditioning and people calling you, saying, "Oh, we'd like you to be in this show," you go, "Oh, really?" You look at it, and it's one little scene. It's just not worth the pain and anguish to go through the audition process. I have gotten calls from different people that say, "Hey, Michael, we're doing this thing. Would you like to come and play with us?" If it's an offer, I go, "Okay," but I'm not on the treadmill anymore.

There are also a couple of projects I've written that I want to get up and going. Before the writers' strike, I finished writing a Western, and I was very happy with it. I started working on that three years ago. I'm a big fan of the genre. I thought Clint Eastwood's *Unforgiven* was the last great Western. There are no explosions, and it's a real character study.

There's also a show script that I wrote with my friend Anne Marie, and there may be a chance for that, too. We're trying to get that produced as well. So, I still have things I want to do, but like I said, I'm just not on the audition treadmill anymore.

Find Michael Dorn on Facebook @MichaelDornOfficial and X @ akaworf

04 Michael Dorn as Worf, *Star Trek: Picard*

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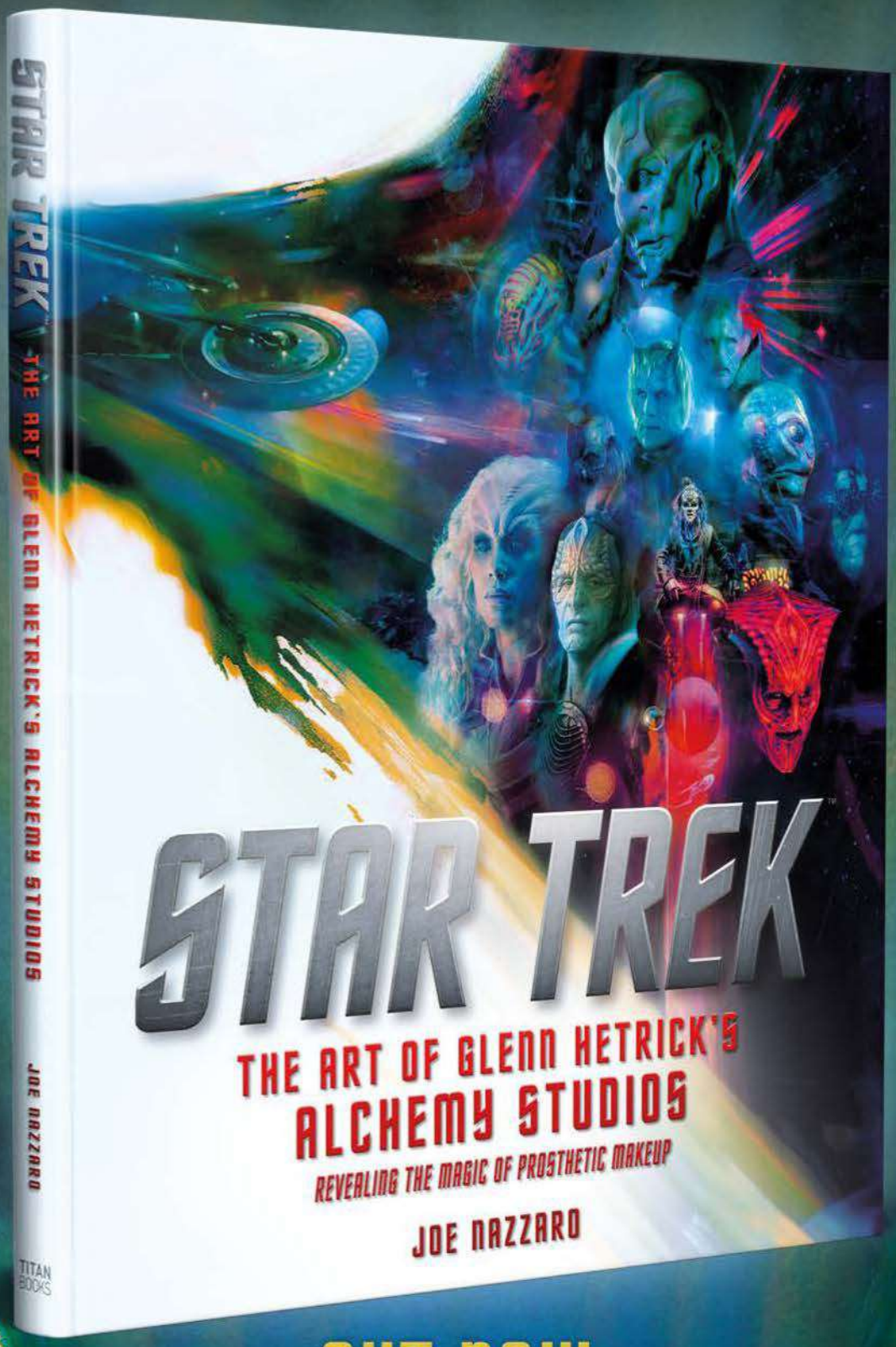

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Sound & Vulcan!

It could be argued, over the years, that William Shatner and Colm Meaney were the galaxy's busiest *Star Trek* figures, routinely juggling multiple projects. But that would mean overlooking Tim Russ. He, of course, played Tuvok for all of *Star Trek: Voyager*'s seven-year run, but also appeared on *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, *Star Trek: Generations*, and *Star Trek: Picard*, and provided the character's voice for several *Star Trek* videogames. Beyond his work on the final frontier, Russ has acted in numerous other films, lent his voice to animated fare, as well as written, produced, and/or directed shows, films, and public service announcement.

He's also an ace musician – singer and guitarist – who has recorded a few albums and often performs at clubs and conventions. It's been a few years since *Star Trek Explorer* spoke to Russ, but we rectified that recently. Over the course of a 45-minute conversation, the multi-hyphenate discussed all the above and more. Here's what he had to say....

INTERVIEW BY IAN SPELLING

Let's focus first on your latest efforts. You're most recent movie, *Star City Murders*, is available on streaming. What led you to that?

Star City Murders was a gig that was actually offered to me straight up, if I recall. I had worked with the people involved before, so they already knew me from that. My character is a police captain overseeing an investigation of this killer. He's dealing with multiple kills, but those killings are all related. They're targeted, so it's not a random thing. He's overseeing the investigation and the three other cops investigating the case. It becomes contentious at some point, in terms of his detectives on the case, what they want to do, or what they believe is happening. It's back and forth.

What else is on the way?

I only recently finished directing the second season of a web series called *12-Sided Die*. It's a feel-good comedy story about a group of friends who do role-playing games. I directed all the all the episodes. Now we're in post, waiting for the edits to come in, giving notes, and all that. I'm also supposed to be directing a feature this year. It may be late October. The project is a supernatural thriller. It's a creature flick, called *Mythe*.

You've directed your daughter, Madison Russ, seven times now, including for the movie *The Slayer Chronicles – Volume I*. What's that been like for you?

As far as working as an actress, she can memorize dialogue about four times faster than I can, which is amazing, because it takes me a minute. But she does it almost instantly. She follows directions. Well, sometimes she does. She doesn't always like to follow my directions, but she comes in and does it. She's savvy on set. She knows about cameras and angles. She knows how shots are put together.

She surprised me on *Slayer.* She played the lead. It was a little independent vampire flick. When we started shooting, she had to do a lot of stunt work, stunt fighting, stage fighting. She walked in and started doing it. She didn't have any formal training, but she was able to do it. I was pretty surprised, because I thought I'd have to work with her on it. She has dance experience. Physically, she's got balance and knows how to move, but still, stunt fighting is tricky stuff to make look realistic on camera. It can't look cheesy or half-ass. She's able to turn it on and do it. I didn't see that coming.

Let's talk about voiceovers. You most recently voiced Lucius Fox for *Batman: The Doom That Came to Gotham*. My understanding is you voice acting lessons. How useful have they been to you?

The voiceover lessons were, I want to say, 15, 16 years ago, maybe longer, when I started out doing voice work. It was actually very beneficial, because I got a chance to get the fundamentals of how to lay out the voice, and how to lay out the nuances of these roles. You do them, and it's a very different

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way of working in terms of performing, because you're not using your face to carry the emotion. The camera does a lot of work when you're acting. When you convey the nuances and emotion of something, when you react to a line, react to something, or have an attitude about something, that attitude shows up on your face. Whereas, with voice acting, all of that comes out of your voice. It may only be four words. In those four words, you've got to capture the attitude, nuance, and intent. It's subtle and tricky to bring that out with only your voice, and your inflection. There are a lot of little tricks.

It was very beneficial for me to at least take that introductory course. I got a great demo out of it as a result, and I used that demo later for seeking out work. I got taken on with an agency and everything was cool, partly because of being on *Star Trek: Voyager*. That was one of the other reasons that the agency took me on, because I had a public profile. They decided, "In case somebody's looking for your voice as an actor, and they're familiar with the series, that could lead to work." What it's led to has been quite a bit of everything, from audio books to [lots of] video games. That's what I got out of the class. It made a difference just getting started, because I hadn't done it before then.

You are at 190-plus acting credits, and about directing credits. Does closing in on 250 combined entertainment credits make you feel accomplished, proud, old, or a little bit of each?
(Laughs) I've looked at the number every once in a while, and I've surprised myself. The reason that's been the case is because it's almost 39 years I've been doing this. It's decades of work, so I'm not surprised when I look at it that way, about the numbers. You could lop off probably ten or twelve of the credits on IMDB because they just listed me because they asked me if I wanted to do it and I said, "Yeah," but then they never happened. Let's say it's still going to come out to 220 or 225. It's because of the time I've been doing it. I can look back and say, "That looks like a decent body of work I've been able to accomplish." I can take that home with me.

Beyond acting and directing, you're also a musician. What do you get from it that acting or directing does not fulfill?

01 Tim Russ as *Star Trek: Voyager*'s Tuvok.

02 *Star Trek: Voyager* season 3 "Blood Fever".

03-04 *Star Trek: Voyager* season 3 "Flashback".

It's a few things. It's the ensemble of performing with other musicians. It's creating that sound and playing that song. It's hitting the accents, beats, and stops. It's the dynamics of the tune. It's being able to put the vocals to that music and perform it live in front of an audience. That's what's exciting. That's what I live for. I've recorded in the studio and that's not a big deal to me. I don't really care that much for recording. It's performing live with a band, and it doesn't matter if it's my band or somebody else's. It's the camaraderie. It's that ensemble synchronicity of playing a song, track, or jam. You're interacting with other people on a creative, emotional level, in terms of music. You're in real time. You are playing something that everybody has to be in the same pocket on, and it's wonderful when it happens. It's a train wreck when it doesn't.

Your association with *Star Trek* officially started 32 years ago when you guest starred on *The Next Generation*, but several years before that you

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"WHEN SOMEBODY GIVES YOU A HALF-PAGE MONOLOGUE, THERE ARE ALL KINDS OF DYNAMICS, TRANSITIONS, SHIFTS, AND NUANCES IN WHICH YOU'RE MAKING A POINT."

auditioned for the role of Geordi. If we go back to that audition in 1987, *Star Trek* has been a part of your life for 37 years. How rewarding a journey has this been for you?
It has in fact been a journey, and primarily because *Star Trek* is such a long-lived franchise. There are very few other shows on television – as far as dramas and single-cameras – that had so many spin-offs, and so many variations, for such a long time. I was lucky enough to be introduced to the family and have the opportunity to join the franchise. In a sense, that's what you did. When they hired you the first time, you basically joined the franchise, because they'd bring you back. They'd often bring me back for other shows within the franchise, and eventually I ended up on *Voyager*. The only thing I planned for in that whole journey was being available to read for *Voyager*. I knew that they were going to do that series. I knew when they were going to be casting, and I wanted to be available to read for it. I planned for that to happen in 1994, when they first put the pilot together. I did have word in the grapevine that they were going to be doing it, and also that they would be interested in having me read, so I knew that ahead of time.

Just to make sure I was available, I didn't take any other work. I was actually offered another job at the beginning of that process. I probably could've shot that in a week or two, maybe less. It might not have taken that much time, but I didn't know if it would've been a problem as far as their schedule. I put them off until I could find out for sure if I could read for this *Voyager* and get it, and that's exactly what we did.

You've said it was relatively easy for you to play Tuvok because you didn't have to show his emotional peaks and valleys. But, he was super-emotional and repressed those emotions. When you did display his emotions, how hard did you work to get those right?
It's not as difficult to play the character because you're trained and have to work at being able to show emotion. Whenever I could just barely give a hint of emotion, that was not so difficult. The most difficult aspect of acting, then, is trying to show the range of emotions. When somebody gives you a half-page monologue, there are all kinds of dynamics,

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"THE CAMERA DOES A LOT OF WORK WHEN YOU'RE ACTING. WHEN YOU CONVEY THE NUANCES AND EMOTION OF SOMETHING, WHEN YOU REACT TO A LINE, REACT TO SOMETHING, OR HAVE AN ATTITUDE ABOUT SOMETHING, THAT ATTITUDE SHOWS UP ON YOUR FACE."

transitions, shifts, and nuances in which you're making a point. You're either telling a story or making a point in that monologue, and you've got to get that right. From the very first word to the very last word, there are all kinds of nuances and notes you have to hit.

With Tuvok, those notes are very subtle, so it's much easier to get to those and to play them. The only time I could really unload with the character -- the stuff with the meld -- I was able to completely come out of the box and have some fun with it. That speech in particular, that's where the work came in, when he was without his emotions, when he wasn't normal. That's where the challenge was. The rest of it was very subtle. It's much easier to do that than it is to unload it completely; to unlock it, let it go, and let it fly. Anything like that in front of the camera, that's the trick right there, because it must be believable, honest, and you've got to hit the notes. That's what you train for. What I was doing was cake and ice cream, comparatively.

05 *Star Trek: Voyager*'s crew.

06-07 *Star Trek: Voyager* season 3 "Rise".

How did you feel Tuvok's time on the *U.S.S. Voyager* and among its crew changed him?
It changed through the writing. Everything is done via the writers on these shows. The writers will eventually, once they see what you're doing, start to write for you. They start tailoring the stories for you, to bring your character out. They start throwing these scenarios at your character that are difficult for that character to deal with. Kate Mulgrew had several. There was the "Tuvix" episode. We did "Innocence", with the young kids. Tuvok had a wife and family at home. They wanted to see how he might interact with his children, so we brought that out. My predecessor, Leonard Nimoy's Spock, had nothing like that in his storylines and his background was different from mine. They turned off his emotions one or two times. He got a chance to unload and see what he would be like without his emotion. That's a whole other facet of Spock. You had other episodes. There was one where a woman who saved his life falls in love with him, and he cannot return that feeling for her, obviously, because he's married and he's Vulcan.

We had to deal with some of that. We had a *Pon farr* episode, in which we explored what it would be like for Tuvok to interact with another Vulcan who's going through *Pon farr*. We had to come up with and create some of the backstory of *Pon farr*. We had to create what would eventually be information that somebody could look back and say, "Okay, in this episode, he did this and that, so we can use this and that." We created the backstory, folklore, and cultural aspects of *Pon farr*, all the nuances. Because we didn't have it, we were making it up. I literally worked with the writers to come up with how we were going to play the scene, and how they're going to interact with each other. We went back and forth on all that. We just made it up. We obviously followed some reasonable, sensible path; but ultimately, that's what we did. That's how the characters grow, otherwise there's nothing there. You can't do anything without the writing; the writing comes first. I can pitch to them and say, "How about a story like this?"

The story with myself and Ethan Phillips's character in "Rise," we were going at each other. If there's any place where there's the slightest hint that he's not having it – he's pissed off, angry, and frustrated with Neelix – that frustration, if it gets anywhere where you can see it, you can see it there. That was a challenge Tuvok had to come to an understanding, to see his perspective, in order to get us through this thing. Tuvok had to back off what he wanted to do, what he felt was the logical, sensible thing to do. Tuvok had to play second fiddle for them to work together and to get this thing solved.

Again, that is another facet that we got a chance to see, plus his past in "Flashback," how he came to be a lieutenant commander on a ship, working with Janeway and Sulu (George Takei), when he was starting out. We got a chance to see his background. It's all done in the writing. So, it's not me. It's what they give me to play.

How did *Picard* come together?
They went through my agency. The agent or the manager gets a call, and then they contact me. That's how this stuff typically is done, because I don't think Terry Matalas had my direct email or number. They just went through the agency and said, "Here's an offer from Picard. They want you to come and play the role again." I said, "Yeah, sure. Whenever. Let's go do it." It was great. Obviously, there was tremendous amounts of secrecy and all that good stuff to go with it every step of the way. It was good to get the call and be able to reprieve this role on another series. That's cool.

How satisfied were you with the Changeling twist?
I thought it was great. They didn't tell me about that until they gave me the script, which was only a few days before shooting. I looked at it and said, "Oh my goodness, is he dead or alive?" I didn't know if Tuvok was gone as a result, so that was tricky. I wasn't sure if the character was going to be killed or no longer exist. They didn't tell me they were going to bring me back again until after we finished that shoot. Then they said, "Okay, we're going to bring him back in three weeks to do the other part." Again, they didn't send me anything until three days before shooting and I realized, "Oh, wow. He's still alive. That's good." It was cool to have that opportunity to play the transition between what he would normally have been, and this evil character. To be able to pull that out, it was fun. That was something I enjoyed doing.

Do you think you played him for the last time?
Hell, I don't know. I have no idea. People always ask me if he's going to come back. That's not my decision. That's the choice of the producers and writers. They create. They're the ones you have to ask that question to, because I have absolutely no idea. If they come back with something good, I'd certainly consider it.

Tim Russ is online at timrusswebpage.com | Follow Tim Russ on X @ timruss2 | Tim's music can currently be found on www.cdbaby.com and iTunes

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GROOVY, MR CHEKOV!

Walter Koenig recalls his *Star Trek* role, and celebrity fans honor the actor.

INTERVIEW BY KURT ANTHONY KRUG

For Walter Koenig, alias Pavel Andreievich Chekov, *Star Trek* has been the gift that keeps on giving.

"That's exactly true! I don't think there's any television series that really ever achieved that same distinction that we did with the original series being around for so long," said Koenig, 87, of Los Angeles. "I don't mind being remembered as Chekov. I wish my career was a little bit more extensive, a little more evolved, but I can't complain. In a sense, I'm still working after all these years, so I'm grateful for that."

Koenig became a regular in the second season of The Original Series, and subsequently appeared in the six *Star Trek* movies featuring the original cast, and in 1994's *Star Trek: Generations*.

"On The Original Series, the three most prominent characters were the stars (William Shatner, the late Leonard Nimoy, and the late DeForest Kelley). George Takei, the late Nichelle Nichols, and the late James Doohan and I were the subordinate characters – we were there for exposition," he explains. "That was frustrating, because we couldn't dig in and dig deep about how we as characters perceived a situation. Actors want to perform. We appeared in the end credits, interspersed with the guest stars, which was a way of saying we weren't as important… That's the way shooting was in the 1960s."

Koenig also appeared in several unofficial, fan funded *Star Trek* projects, including *Of Gods and Men*.

"It was a nice, pleasant experience," the actor recalls. "I was somewhat uncomfortable with the idea of doing something that wasn't a 100 percent professional production," said Koenig. "This was absolutely the best it could be. On the other hand, I'm an actor and wanted to work. It wasn't so much playing Chekov as it was just working; that's what it's all about. It was good."

He has also voiced Chekov in several *Star Trek* video games and through archive footage from the original series episode "The Trouble with Tribbles", he was also seen in the *Star Trek: Deep Space Nine* episode, "Trials and Tribble-ations". Koenig and the then-surviving cast of The Original Series also voiced themselves playing their *Star Trek* characters on the much-lauded fourth season episode of *Futurama* in 2002, called "Where No Fan Has Gone Before."

On "The Last Generation," the series finale of *Star Trek: Picard*, Koenig had a voice cameo at the beginning, playing Anton Chekov, the President of the United Federation of Planets and son of Pavel. He warns all ships to stay away from Earth, adding: "I know if my father were here, he would remind us all that hope is never lost. There are always possibilities."

"It was fun. I enjoyed doing it. It wasn't something I anticipated," says Koenig.

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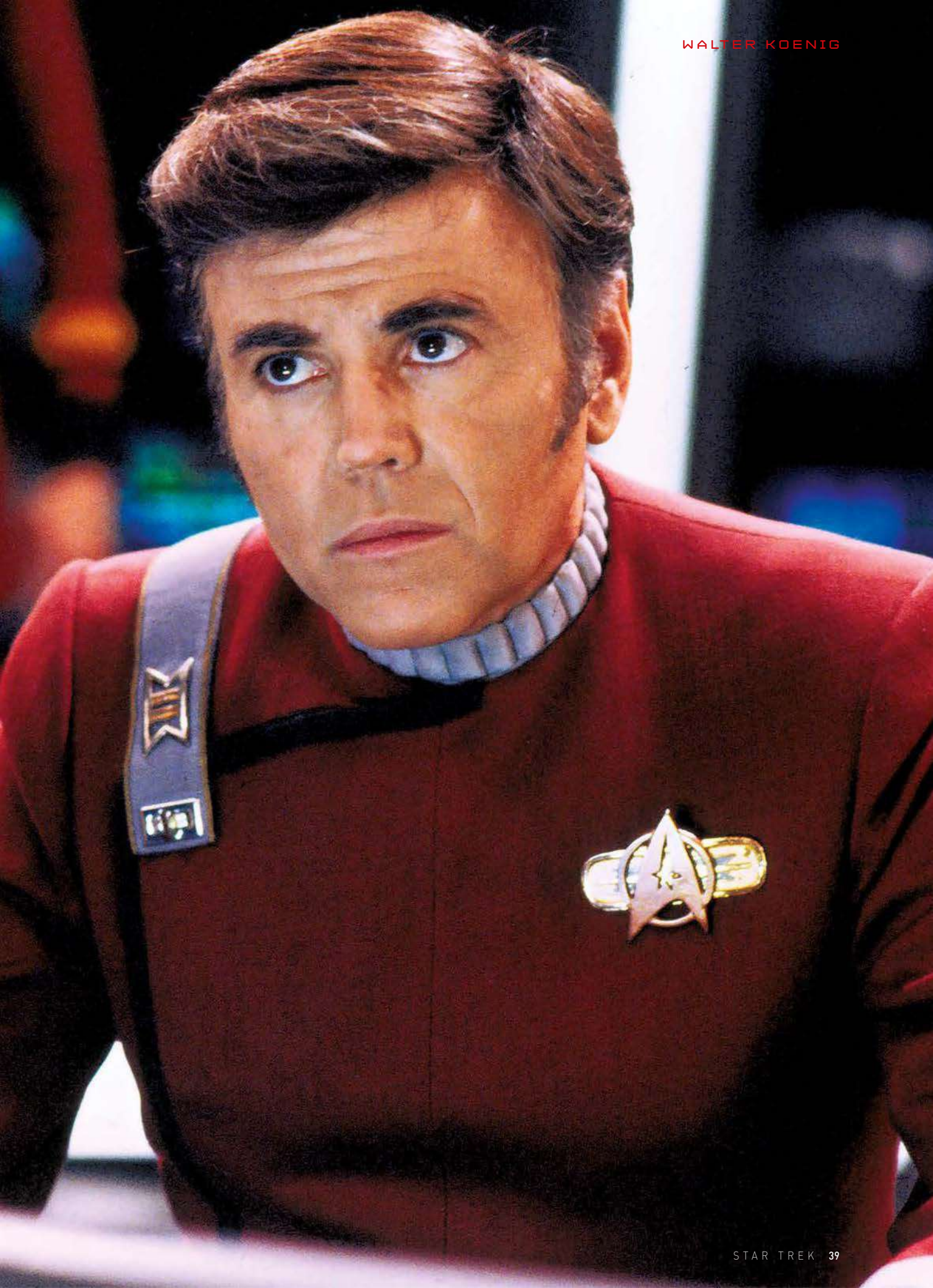

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Initially, Koenig was supposed to appear onscreen, but budget restrictions prevented that. He believed it did work out for the best, however.

"By doing it as a voiceover, it was fun for the audience," he said. "It's more fun for them to discover who was speaking."

The character's name is also a subtle homage to the late Anton Yelchin, who played Chekov in the three rebooted *Star Trek* films from 2009 to 2016. Further, the name is also the same name of Russian playwright Anton Chekhov (but spelled differently).

"I met Yelchin," Koenig tells me. "He was a very lovely young man, very talented, and it's so terribly tragic we lost him. If this was in any way a homage to him, I certainly salute him"

Although he was admittedly apprehensive of having his role as Chekov taken over by Yelchin, Koenig "thoroughly enjoyed" his successor's portrayal.

"He even stumbled with Chekov's 'Ws,' which was delightful. I was pleased he was doing my role in the end," recalled Koenig. "He even told me, 'Hey, Walter, I got my own Chekov doll!'"

The son of Russian Jewish immigrants, Walter Koenig was born in Chicago. He earned his undergraduate degree in psychology from UCLA and also attended the Neighborhood Playhouse School of Theatre in New York City. Starting out, he guest-starred on *General Hospital, The Alfred Hitchcock Hour, Mr. Novak, Ben Casey, Gidget, I Spy,* and *The Lieutenant*. The latter series was created by *Star Trek* creator Gene Roddenberry.

Contrary to popular belief, Koenig wasn't cast as Chekov because the producers wanted a Russian on *Star Trek* during the height of the Cold War to show that prejudice was no longer a problem in the 22nd century; he was cast to attract a younger audience, particularly girls, given his resemblance to the late Davy Jones of the pop band, The Monkees.

"Being introduced at the height of the Cold War was not an issue – not in terms of the fan-following it precipitated. It was never political. My fanbase was generally young – from eight to fourteen years old. They liked the hair and accent more than anything else," he recalls.

"As far as the character itself goes, there was no socio-political involvement. The character was groovy. They liked the hair, which wasn't real. They liked the accent, which wasn't real. They liked the idea that Chekov was a single guy, which I wasn't." (Koenig was married to Judy Levie from 1965 until her death in 2022). "I was there to appeal to the 8-14-year-olds. I did a good job of it. There was never any controversy, and this was during the Cold War. I never got any animus, any hate-mail, so that tells you who was supporting the character. That tells you I was doing something right."

> "AS FAR AS THE CHARACTER ITSELF GOES, THERE WAS NO SOCIO-POLITICAL INVOLVEMENT. THE CHARACTER WAS GROOVY."

One of those girls was *New York Times* best-selling novelist Nancy Holder, who contributed the essay, "Beach Blanket Chekov," to the book called *Galloping Around the Cosmos: Memories of TV's Wagon Train to the Stars from Today's Grown-Up Kids – Memories from Today's Grown-Up Kids.*

"Sweet, cute Chekov helped this anxious Navy brat beam into the strange new world of California teen life after three years in Japan during the Vietnam War," said Holder. "He showed me that you could be clueless about pop culture, but people would still hang out with you. In fact, they would even like you."

Koenig spoke about auditioning for Chekov, whose name was Jones at the time.

"This is not hyperbole; I'm telling the absolute truth. Once in a while, I've been known to do that," he deadpanned. "The script read: 'Keptin, the ship is about to blow up. What are we going to do?' Those were the lines. I read it like that – clenched jaw, furrowed brow, nostrils flaring. Nobody said anything. It was as quiet as a graveyard. Either they were so stunned by my performance or stupefied by it!"

It was the latter. The producers didn't want Koenig to do it that way and asked if he could make it funny, so in a singsong voice, he repeated the line.

"They loved it!" said Koenig. "It was bizarre. They wanted to see if I could be funny. Not necessarily with those lines, but did I have an instinct to be funny? Yes! That's what got me the part!"

His favorite *Star Trek* movie is 1986's *Star Trek IV: The Voyage Home* (directed by Nimoy), where the *U.S.S. Enterprise* crew travels back in time to the late 20th century. In particular, he loved improvising the scene with Nichols as Chekov and Uhura were stopping people on the street, looking for "nuclear wessels." The woman who replied was extra Layla Sarakalo, who improvised an answer. Her unscripted line was kept in, the film because Nimoy liked the spontaneity of it.

"That was a good scene," said Koenig.

James Marsters, who played Spike on *Buffy the Vampire Slayer* and *Angel*, agreed.

"*Star Trek* gave me permission to hope that the human race would grow up and start helping each other instead of hurting ourselves. Koenig was a big part of that... Chekhov was the youngest person on the bridge. He made it easier for me to imagine myself in that world," said Marsters. "He also had the funniest line in (*The Voyage Home*): 'Excuse me, sir! Can you direct us to the naval base in Alameda? It's where they keep the nuclear wessels.' Coming from a Russian character in a 1986 movie during the Cold War, it was priceless. Classic *Trek* at its best!"

01 Walter Koenig as Mr Chekov, *Star Trek VI: The Undiscovered Country*

02 Anton Yelchin as Mr Chekov, *Star Trek 2009*

03 Walter Koenig as Mr Chekov, alongside George Takei as Mr Sulu *Star Trek: The Original Series*

04 *Of Gods and Men* production still

New York Times best-selling author Greg Cox, who's penned many *Star Trek* novels, echoed Marsters' sentiments.

"When I think of my favorite Chekov moments, it's not any big moment where he saves the ship or gets the girl; it's the smaller moments when Chekov (via Koenig) brings a touch of humanity, good humor, and camaraderie to the 'workplace' aboard the *Enterprise*," said Cox. "Chekov (and Koenig's performance) went a long way towards making the *Enterprise* feel even more like a community of friends and co-workers we could all identify with – even in the distant reaches of the final frontier."

Catherine Hicks, who played Dr. Gillian Taylor in *The Voyage Home*, enjoyed working with Koenig. She has fond memories of him.

"I found every actor to be welcoming and fun," recalled Hicks. "My favorites, however, were DeForest and Walter. For some reason, Walter and I were always talking. He was very smart, and also very open, funny, and vulnerable. Some people open up easily... I do and Walter did. If we had been in school together as kids, we would've been pals for sure. I loved his cute face and manner, his sharp wit, intelligence, and – again – his playfulness."

Besides Chekov, Koenig's other best-known role was Psi Cop Alfred Bester (named after the science-fiction author of the same name) on *Babylon 5*.

"I loved it! I loved playing Bester! I had a great time on that show. The character was more part of the story, more involved in the action, and you got to know the character quite a bit more than Chekov," he said. "Everyone was terrific. Everyone was respectful. They made me feel like I was part of the group and an important addition to the show and the story. I got along with everyone. It was a great experience!"

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Koenig is also a writer, who penned scripts for *Star Trek: The Animated Series*, although he didn't appear on it, due to budget restrictions, *Land of the Lost, The Powers of Matthew Star, Family*, as well as the 1989 movie, *Moontrap*. He's also written plays, comics, and books, including *Warped Factors: A Neurotic's Guide to the Universe* (his autobiography), *Chekov's Enterprise* (a journal kept during the filming of 1979's *Star Trek: The Motion Picture*), the Star Trek short story "Chekov's Challenge", featured in *Star Trek Explorer*, with Chris McAuley, and the science-fiction novel *Buck Alice and the Actor-Robot*. Koenig showed his novel to the late George Clayton Johnson (who co-wrote *Logan's Run* and also wrote for The Original Series) and the late Harlan Ellison (writer of the award-winning "The City of the Edge of Forever," considered by many to be one of the greatest *Star Trek* episodes). In fact, Johnson suggested the title. While Johnson liked it, Ellison was of a different mind.

"Ellison was a very accomplished writer, a very talented guy. He read it and he *hated* it! He told me it was terrible, so I took that as a hint and I put in the drawer," said Koenig. "After 18 years passed, somebody asked to read it. They gave it to somebody else and they gave it to somebody else. And they gave it to a publisher, and they published it. Then another publisher read it and they published it. And then a third publisher read it and they published it. It got published three times!"

He adds, tongue-in-cheek: "It may be the book with the most publishers and the least circulation."

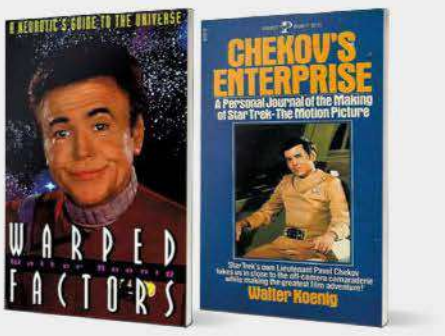
Koenig still enjoys attending conventions.

"It's nice to be remembered. It's nice that folks after all these years – I'm 87 now! I'm really getting up there in age! – still remember who I am," he said. I was talking to a friend of mine who's in his mid-40s. I remember doing an episode ("Six Wagons to the Sea") of a television show (*The Great Adventure*, an anthology series that aired 1963-64 on CBS) with (Oscar winner) Lee Marvin. He had no idea who I was talking about. I find that extraordinary because he was not a juvenile, but a 45-year-old man who could not remember ever hearing Lee's name. It's nice after all these years that people still have a sense of who Walter Koenig is."

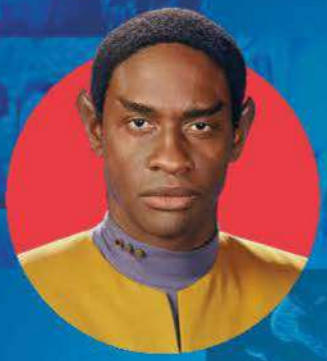
Follow Walter Koenig on X @ gineokwkoenig

05 Catherine Hicks, as Dr. Gillian Taylor in *Star Trek IV The Voyage Home*

06 Walter Koenig as Mr Chekov, *Star Trek VI The Undiscovered Country*


A NEUROTIC'S GUIDE TO THE UNIVERSE
WARPED FACTORS
CHEKOV'S ENTERPRISE
A Personal Journal of the Making of Star Trek: The Motion Picture
Walter Koenig

Inside Trek



THE LIFE & LEGACY OF TUVOK

CHEKOV'S CHALLENGE

An exclusive *Star Trek* story by Walter Koenig and Chris McAuley

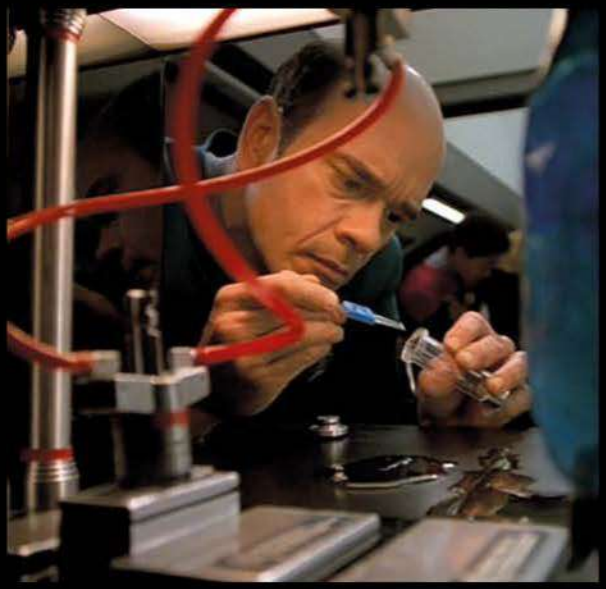
STAR TREK'S DEADLIEST MOMENTS!

TOP 10 SECURITY THREATS

BY JAY STOBIE

10 THE KHITOMER CONSPIRACY

In *Star Trek VI: The Undiscovered Country*, Captain Spock deduced that Chancellor Gorkon's murderers were still aboard the *U.S.S. Enterprise* NCC 1701-A. With assistance from Lieutenant Valeris and Commander Chekov, Spock launched an exhaustive security sweep which revealed that the assassins had been two of their crew members. The only thing worse than being betrayed by Starfleet personnel? The shocking discovery that Valeris had masterminded the conspiracy, and she opted to kill the rogue crew, in order to cover her tracks.



09 DOCTOR'S BOARDERS

As demonstrated by *Star Trek: Voyager*'s "Macrocosm", sometimes the greatest security threats begin with the most minute intruders. The Doctor's away mission to a mining colony resulted in a macrovirus being beamed aboard *U.S.S. Voyager*, and the ever–growing invaders spread throughout the ship. With Lieutenant Tuvok and the vast majority of the crew incapacitated, Captain Janeway fought back, collaborating with The Doctor to disperse an antigen that cured *Voyager* of its illness.

08 A CONVICT'S CONVICTION

The *U.S.S. Enterprise* NCC 1701–D's diplomatic visit to Angosia III in *Star Trek: The Next Generation*'s "The Hunted" had an unexpected consequence, as escaped prisoner Roga Danar's enhanced biology prevented him from being tracked by the ship's internal sensors. It took five officers, including Lieutenant Worf, to restrain Danar during his initial foray onto the *Enterprise*-D, and his genetic modifications even allowed him to withstand phaser blasts, disrupt transporter beams, and successfully evade the vessel's entire complement of security teams.

07 LOSING CONTROL

As the *U.S.S. Discovery* and *U.S.S. Enterprise* engaged Control's fleet in *Star Trek: Discovery*'s "Such Sweet Sorrow, Part 2," former Section 31 operative Captain Leland – whose body was now a puppet of the malicious artificial intelligence – boarded the *Crossfield*-class ship to procure invaluable data from an ancient Sphere. Commander Nhan and ex-Emperor Georgiou set out to stop him, battling Leland in brutal hand-to-hand combat. Being Control's avatar granted Leland regenerative capabilities, but he ultimately came up short in his struggle against *Discovery*'s security chief and the Terran agent.

06 THE INSIDE MAN

Circumventing security protocols can be easier for a starship's senior staff – especially when you are an android! When Doctor Noonien Soong activated Data's homing device in *The Next Generation*'s "Brothers," the need to reunite with his creator overrode all of Data's functions. The *U.S.S. Enterprise* NCC 1701-D's second officer led Captain Picard, Lieutenant Worf, and his other colleagues on a riveting expedition throughout the ship, as Data employed evacuation orders, reprogrammed command functions, and cascading force fields to elude his friends and beam down to Dr. Soong's lab.

05 A SHIPSHAPE SHAPE-SHIFTER

How can you identify an intruder who can appear to be anyone, or anything, they wish to be? While attempting to ignite a war between the Federation and the Tzenkethi, a Changeling impostor caused paranoia to run high aboard the *U.S.S. Defiant* in *Star Trek: Deep Space Nine*'s "The Adversary." While Lieutenant Commander Eddington was a fine security officer, it was Odo's own shape-shifting abilities which allowed him to successfully foil the Founder's plans.

04 DEEP SPACE DESTRUCTION

Rumors of the Dominion's influence on the Cardassian government boiled over in *Deep Space Nine*'s "The Way of the Warrior," leading the Klingon Empire to bring its fleet to Deep Space 9's proverbial doorstep in pursuit of alleged Changeling operatives posing as Cardassians. In a flurry of disruptor fire and *bat'leth* blades, a bloody close-quarters assault unfurled. Federation and Bajoran forces repelled the Klingon troops, but the stage had been set for a coming war.

03 ENEMIES OF THE HEGEMONY

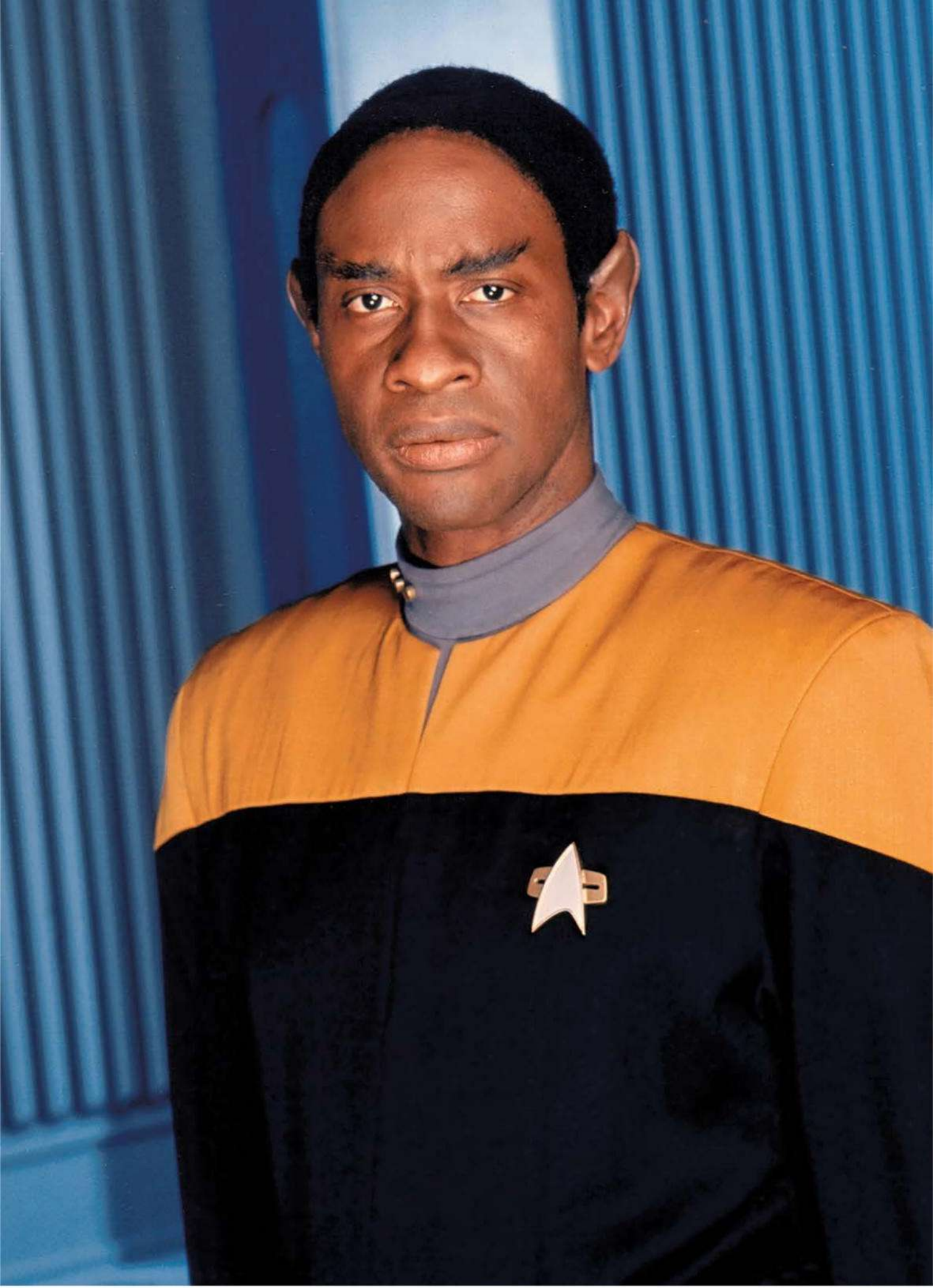
Lieutenant Noonien–Singh confronted her haunted past in the *Star Trek: Strange New Worlds* thriller, "All Those Who Wander." Confined within the crashed *U.S.S. Peregrine*, the *U.S.S. Enterprise*'s security chief hunted Gorn hatchlings whose ferocity was unmatched by any previous Federation foes. Noonien-Singh bested the final Gorn by leading it into an icy trap, but the mission's price was steep. Three crew members, including Lieutenant Hemmer, had perished.

02 AUGMENTED INVADERS

An act of mercy became a fight for survival when Captain Kirk brought Khan Noonien-Singh and his compatriots aboard the *U.S.S. Enterprise* in the original *Star Trek* series episode, "Space Seed." Armed with genetically-augmented strength and a keen intellect to match, Khan seized control of the vessel in a bid to bring his authoritarian rule to the stars. Aided by Marla McGivers' change of heart, Kirk's forces won the day and banished Khan... but the dictator's wrath would eventually emerge once again.

01 THE QUEEN'S COLLECTIVE

Despite having tackled Borg boarding parties in "Q Who" and "The Best of Both Worlds," Captain Picard's senior staff faced an even more dire security threat on their new vessel, the *U.S.S. Enterprise* NCC 1701-E, following the Battle of Sector 001 in *Star Trek: First Contact*. Trapped in the past, the Borg Queen and her surviving drones penetrated the starship's defenses and began to overwhelm the defense forces deployed by Lieutenant Commander Worf and Lieutenant Daniels. Pushed to the brink of assimilation, only the determination and bravery exhibited by the *Enterprise*-E's crew prevented the Borg Queen from eliminating the Federation before it could even be born.



THE LIFE AND LEGACY OF *Tuvok*

A trusted security officer and a close friend to Captain Kathryn Janeway, Tuvok safeguarded *U.S.S. Voyager* and its crew through their seven-year trip across the Delta Quadrant. Armed with stoic logic and an elite eye for detail, the Vulcan found a fresh perspective on friendship as he established new connections with Neelix, Tom Paris, and the former Maquis aboard the ship. While Tuvok's career trajectory was a circuitous one, as his first foray into Starfleet did not yield the results he had expected, the Vulcan nonetheless found his way and navigated a path to a captaincy of his own by the early 25th century.

WORDS: JAY STOBIE

Spiritual Seclusion

Born at the Vulcanis lunar colony on Stardate 38774, Tuvok experienced what many Vulcans perceived to be emotional difficulties in his youth. Tuvok fell in love with his classmate, Jara, and his attraction to her became so prevalent that he considered it to be a type of insanity. Tuvok's father banished him, and he also had his seat revoked at school for refusing to deny his passions. Sent to be helped by a Vulcan master against his will, Tuvok initially resisted the assistance. Over a period of several months, Tuvok remained in isolation with his new teacher, establishing control over his feelings and learning how to suppress his emotions.

Enlistment to *U.S.S. Excelsior*

Tuvok continued to be influenced by his parents as a young adult, when they pressured him into attending Starfleet Academy. In Tuvok's mind, he had an obligation to fulfill their wishes. Since he had completed the Rite of *Tal'oth*, a ceremony which forced him to survive in the Vulcan desert for four months with only a ritual blade by his side, Tuvok believed Starfleet training exercises to be less rigorous in comparison. However, Tuvok did not as well in his dealings with the nature of humanity, which he described as an egocentric outlook that wanted the rest of the galaxy to share human humor and values. Despite his misgivings, the young Vulcan endured, graduating from the facility and being sent to his first deep-space posting aboard the *U.S.S. Excelsior*.

On Stardate 9521.6, at the age of 29, Tuvok served as a junior science officer under Captain Hikaru Sulu when the Klingon moon of Praxis exploded. Following the assassination of Chancellor Gorkon and its political fallout, Sulu intended to defy orders and mount a rescue mission to recover James T. Kirk and Leonard McCoy from the Klingon penal colony, Rura Penthe. Tuvok, who had already spoken out against Spock's proposed alliance between the Federation and the Klingons, had no qualms about formally protesting the captain's plan. While Kirk and McCoy orchestrated their own escape, the *Excelsior* did aid the *U.S.S. Enterprise* in its battle above Khitomer in 2293.

Nevertheless, Tuvok's unpleasant experiences convinced him to resign his commission after that assignment. The Vulcan took what turned out to be an over fifty-year break from Starfleet that began with him immersing himself in the Kolinahr in an effort to purge all emotions and attain a state of pure logic.

Tuvok underwent his *pon farr* just six years into his studies, marrying T'Pel in 2304 and raising a family that included their son Sek, daughter Asil, and two other sons. During this time, he also spent several years teaching archery science at the Vulcan Institute of Defensive Arts.

The Vector to *U.S.S. Voyager*

Being a parent helped Tuvok appreciate what his parents went through when they raised him, and he realized that their emphasis on attending the Academy was motivated by the hope that he could learn valuable things from humans and other species. Emboldened by a desire to expand his knowledge of the galaxy, Tuvok rejoined Starfleet and received an assignment aboard the *U.S.S. Wyoming*, ultimately passing on his own wisdom by teaching at the Academy for 16 years. Upon meeting Kathryn Janeway in the mid-2350s, Tuvok put his scholarly authority to use and chastised the young officer for a procedural misstep. A friendship blossomed, and the two would ultimately serve on three starships together over the next twenty years.

By 2371, when Captain Janeway took command of the *U.S.S. Voyager*, she called upon her trusted friend to be her Chief Tactical and Security Officer. Prior to taking his post, Lieutenant Tuvok was assigned to infiltrate and gather intelligence on a ship operated by a Maquis dissident named Chakotay, but the vessel was transported from its home in the Badlands to the depths of the Delta Quadrant. The same fate befell *Voyager*, allowing Tuvok to reunite with his captain as the Federation starship set out on its lengthy return journey.

01 *Star Trek: Voyager*, season two, "Tuvix"

02 *Star Trek: Voyager*, season three, "Flashback"

03 *Star Trek: Voyager*, season seven, "Body and Soul"

04 *Star Trek: Voyager*, season seven, "Unimatrix Zero"

Delta Quadrant Debacles

Given his role in the attempt to apprehend Chakotay, Tuvok encountered hostility from the likes of Tom Paris, the Maquis crew, and the new first officer himself during his early days in the Delta Quadrant. On the other hand, Tuvok often rebuffed friendly overtures from the ship's new morale officer, Neelix. The isolation proved tough for *Voyager*'s entire complement, and even Tuvok's logic was not immune to its influence. Aware that Captain Janeway would not violate Sikarian law to procure technology that could speed up the trip home, Tuvok sought to acquire it through illicit means to spare her the ethical dilemma. As disappointed as the captain was by the deed, Tuvok remained a dear friend and her most valued counsel.

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Tuvok gradually earned the respect of Chakotay and the Maquis that year, particularly when he helped expose Seska as a Cardassian spy. His Vulcan mental discipline helped him forge new connections as well, as he guided imprisoned crewman Lon Suder through his violent tendencies and became a mentor to Kes as she dealt with her own Ocampan telepathic abilities. Best known for his tactical instincts, Tuvok maintained an interest in breeding orchids, though a trip to gather flower samples had unexpected consequences in late 2372. Upon completing their mission, Tuvok and Neelix's transporter patterns merged during beam–up and created an entirely new person. This being, known as Tuvix, forged his own relationships with the crew, but Captain Janeway was forced into an impossible position and chose to separate him back into Tuvok and Neelix.

The following year, a parasitic organism that had resided in Tuvok's mind propelled him into reliving trauma he had endured a century earlier on the *Excelsior*, although Janeway's stood by his side once again and assisted him through the false memory ordeal.

Another unanticipated conflict arose when friction built between Tuvok and Harry Kim, in regard to amorous overtures made by an intruder posing as a holodeck character. Fortunately, their friendship weathered the awkwardness and emerged stronger than ever, as Tuvok offered to teach Harry about the Vulcan game of *kal-toh*.

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Hardships and Home

As the calendar flipped from 2373 to 2374, the dire threat posed by the Borg Collective challenged Tuvok's duty to protect *Voyager*. The vessel survived the war between the Collective and Species 8472, yet the two societies – as well as roving Hirogen hunters – remained a danger to the crew. There were also positive developments for the security officer in 2374, as he was promoted to the rank of lieutenant commander and learned that he had become a grandfather. His friend, Kes, left the ship, but the addition of Seven of Nine provided Tuvok with a like-minded colleague. The Vulcan and ex-Borg bonded on several occasions, including a trying excursion to the wreckage of Seven's childhood home and imprisonment at

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the hands of the Hirogen.

Connection surfaced as a recurring theme for Tuvok, who received romantic attention from a woman named Noss, while they were marooned on a planet in 2375. Tuvok reciprocated the feelings to an extent, though his love for his wife prevailed.

As uncomfortable as the Vulcan originally was around Neelix, a neurological injury brought the two together like never before. The Talaxian stood by Tuvok during his recovery and fostered his creative pursuits, such as making desserts and listening to jazz.

Late 2376 found Tuvok put to an unimaginable test, as he permitted himself to be partially assimilated in a bid to disperse a pathogen and free the occupants of Unimatrix Zero from the Borg Queen's control. A neural suppressant allowed The Doctor to reverse the assimilation in early 2377, but Tuvok's intellect confronted another demon when a repressed mind control procedure briefly turned *Voyager*'s security *chief* into a security *threat*. In fact, it was another underlying neurological condition within Tuvok – a degenerative disorder that could only be treated with a *fal-tor-voh* meld – which provoked a future Admiral Janeway to time travel into the past to ensure that *Voyager* arrived back at Earth by late 2377.

Post-*Voyager* Promotions

Tuvok's Alpha Quadrant accomplishments were highlighted by a promotion to commander, as well as Captain Freeman's exoneration from charges that she had bombed the Pakled Planet in 2381. Two decades later, Captain Tuvok was held hostage by Vadic's forces while a rogue Changeling impersonated him during the Borg Queen's plot to eradicate Starfleet on Frontier Day in 2401. Following his rescue, Tuvok was the officer who – quite fittingly, given the bond they established on *Voyager* – promoted Seven of Nine to her own captaincy. All told, Captain Tuvok's storied career withstood a troubled childhood, misgivings about humanity, and seven years in the Delta Quadrant to see him rise to be one of the fleet's most trusted officers, a feat that demonstrated the Vulcan's tenacity and fortitude, as well as his devotion to protecting those around him from harm.

05 *Star Trek: Picard*, season three, "Dominion"

06 Tuvok and Noss *Star Trek: Voyager*, season five, "Gravity"

07 *Star Trek: Voyager*, season seven, "Body and Soul"

NCC-1701-A

EXCLUSIVE FICTION

Chekov's Challenge

WORDS: WALTER KOENIG AND CHRIS MCAULEY
ART: NEIL EDWARDS AND JOHN PAUL-BOVE

STARDATE 8130

Commander Pavel Chekov stood by the viewport in his quarters aboard the *U.S.S. Enterprise*, his gaze was fixed upon the stars. The blurred points of light glinted across his eyes as the ship limped towards Earth Spacedock, still some light years distant. The *Enterprise* had been badly damaged in its most recent adventure, and Scotty had ensured that the senior staff knew that he was performing miracles in engineering, just to keep the ship at warp speed.

Chekov's thoughts turned inward, towards the weeks since the devastating events surrounding Khan Noonien Singh's return, and the sacrifice of Mr. Spock. Since joining the service, he'd always felt a passion for Starfleet's mission to explore the uncharted realms of the universe. As a younger man, the adventures he had shared with the crew of the *Enterprise* had always filled him with a giddy joy, unsure of what dangers he would face or wonders he would encounter as each duty shift began. He had taken those feelings with him during his short and ill-fated tenure with the *U.S.S. Reliant*.

Now, he closed his eyes and took a deep breath, trying to summon some of that excitement, but once again the memories of Spock's selfless sacrifice played in his mind like a haunting melody. The guilt that he felt about his part in Singh's plot was a perfect, bitter chaser. Although his mind had been controlled by a Ceti Eel, he couldn't help but feel that he could have done something different to prevent the events playing out as they did.

Suddenly, Chekov's reverie was broken, as a series of shocking explosions rocked the *Enterprise*. A red hue bathed his quarters and klaxons blared throughout the starship, as Chekov stumbled from his quarters and headed towards the bridge. Admiral Kirk spared the experienced tactical officer a glance as he rushed towards his position, Ensign Kelly gladly yielding the position.

"Glad to have you join us, Mr. Chekov." Even with the dire nature of the situation unfolding around them, Kirk managed to inject some warmth in his terse tone.

Chekov's fingers navigated around the tactical console. The sensor readings indicated that a lone Orion pirate ship – a Cruiser-class vessel – had emerged from a gaseous nebula ahead clearly lying in wait for them. The cosmic phenomenon had masked its approach, and enabled it to take the *Enterprise* by surprise. Chekov guessed that the pirate ship's sensors had detected the heavy damage the starship had sustained, and that its commander was an opportunist. Booty from a Federation ship would elevate a pirate captains' reputation – as well as their credit rating.

The *Enterprise* rocked again with the impact of the pirate ship's epsilon disruptor blasts. The ship's shields were holding, but Chekov knew that after their encounter with Khan, the ship's systems were only operating at sixty percent efficiency, and the barrage was already beginning to seriously compromise shield integrity. To make matters worse, weapons systems were still offline, its energy banks were being diverted to the warp core to maintain speed.

"Admiral, I can confirm from the pirate ship's signature that it's the notorious Orion marauder, the *Corsair's Revenge*." Uhura's voice rang out with its customary calm authority over the alert sirens continuing to sound on the bridge.

Kirk leaned forward, his eyes widening, and gave voice to the bridge crew's thoughts. Yet another dreaded enemy had returned from the past.

"Garroth!" The name conjured up past confrontations with the fearless pirate captain who now stalked his ship. The *Enterprise* had played a cat-and-mouse game with this commander decades ago, and Kirk remembered how dangerous a foe the Corsair had been.

Chekov thought back to that first encounter with

Garroth, straight after the *Enterprise* had its near devastating encounter with the Tholians. Echoing their position now, despite Scotty's best efforts then, the Tholian trap had left the starship's systems under strain, its crew vulnerable… and Garroth had taken advantage, with a sneak attack.

He shuddered, remembering how Garroth had jammed communication systems with his boasts of how he would destroy Starfleet's finest. That proved his undoing then, of course, his broadcast heard by the *U.S.S Yorktown*, who had sped to their aid and sent Garroth running, his ship badly damaged. But, he noted grimly, there was no such support for the *Enterprise* now, anywhere in the immediate area.

As Chekov desperately attempted to maneuver the *Enterprise* out of danger, the *Revenge* continued to unleash a series of devastating attacks. The tactical officer saw a spread of deadly photon torpedoes launch towards the *Enterprise*, and sweat began to form on his brow and top lip. The twin demons of doubt and fear, which he had so desperately tried to control, took hold of his mind. He wasn't sure, after all that had happened in the previous few months, that he was up to this task of helping defend the ship. Time seemed to slow and Khan's face, with its cruel, mocking smile danced before his eyes. He felt sick to his stomach and a terrifying sensation of hopelessness washed over him.

It was then that he heard a familiar voice speak. It seemed to come from behind him. It was impossible but there was no mistaking the intonation or accent.

"You can do this Mr. Chekov; I have full confidence in your abilities." The cool, logical voice of Spock cut through Khan's mocking laughter.

Chekov glanced over his shoulder, hoping to see his old Vulcan friend and mentor. Instead, he saw another familiar face. Admiral Kirk. The tactical officer noted Kirk's eyes were filled with a mixture of determination and sorrow. He, of all the bridge crew had been the closest of all to Spock, and just like Chekov, had found his thoughts turning to his old friend in this moment of crisis. Kirk's eyes shifted to Chekov and for a second, they locked gazes. There was a silent acknowledgement between the two men and in that moment, Chekov found the strength to push his doubts aside.

The torpedoes barely missed the hull as Chekov expertly banked the ship sharply to the right. His focus sharpened and his mind cleared as his fingers danced across the controls. With each successful evasion, Chekov's confidence grew. He once again trusted in his training and the skills he had acquired over the long years of his Starfleet service.

"Scotty, how long until we can fire the phasers? I want to put some heat on that Orion!"

Kirk's question was answered with the Scottish burr of chief engineer.

"*Coming online now, Admiral. Fire away.*"

Kirk turned his head towards his tactical officer.

"You heard the man, Chekov – use those phasers!"

Chekov responded with an emphatic "Yes Sir", as he eagerly touched the phaser controls and unleashed a powerful wave of red energy. It struck the pirate ship, and the tactical officer restrained the urge to cheer.

"Direct hit, Admiral!" Chekov's exultant voice elicited a slight smile from Kirk. Something had happened during this battle. Some of the fire which he knew from the Chekov of old had returned. That was good, they would need it.

"It's a good start, Mr. Chekov, but we aren't out of the woods yet."

As the battle raged on between the *Enterprise* and aboard the Orion pirate ship, its captain, older and wiser since his first encounter with the starship, long ago, realized that he needed to regain the upper hand quickly. Although the *Enterprise* was damaged, the reputation of Admiral James Kirk was not lost on Garroth. It was rumored that Kirk was one of the Federation's finest strategists and could always emerge victorious, regardless of the odds against him. The Orion ship's captain had no desire to be a part of Kirk's continued legacy.

Garroth barked orders to his crew in his native tongue, his first mate, a hulking Nausicaan named Grol was tasked with leading a boarding party. The Corsair would keep the *Enterprise* busy while Grol and his team plundered the Federation ship from within...

"Prepare the boarding pods!" Garroth commanded in guttural tones and hisses. His eyes gleamed with reptilian avarice as he imagined the booty his crew would raid. "We'll exploit their damaged shields and slip through their defenses like a serpent in the grass… and I'll have revenge on Kirk, at last…"

The Corsair launched a fleet of small, agile cylinder-shaped transportation tubes which were directed towards the *Enterprise*. These pods were equipped with stealth technology which Garroth had cannibalized from the Klingons, making them nearly invisible to the sensors. Each pod carried a team of heavily armed pirates.

Meanwhile, Uhura's fingers flew across her control panel, as she monitored the *Enterprise*'s sensors and communication frequencies. The tension on the bridge was palpable, as the intense battle raged on. Sweat broke out on the communication officer's brow as she focused on her task, her keen instincts and training honed to perfection. She, like Admiral Kirk, remembered the last encounter with Garroth. These pirates were formidable enemies, and Uhura knew that detecting any weakness in their tactics could be the

key to the *Enterprise* crew's survival.

The sensor readouts showed the energy fluctuations from the ongoing battle, the flicking of the shields as they were struck by deadly phaser weapons and the blips indicating photon torpedo exchanges. Then, something caught her attention, a subtle surge in the background energy patterns. It was as if there were disturbances in the fabric of space itself. She frowned. Her intuition was telling her something was amiss.

"Admiral! I'm detecting unusual energy signatures. It's as if something is materializing *inside* our shields..."

Her voice cut through the chaos of the bridge, and all eyes turned to her station. Kirk looked at Uhura with a serious expression.

THE TWIN DEMONS OF DOUBT AND FEAR, WHICH HE HAD SO DESPERATELY TRIED TO CONTROL, TOOK HOLD OF HIS MIND...

"Elaborate, Commander."

"I can't be certain, but it's as though objects are phasing into existence within the ship's shield. It's highly irregular."

One possibility rang through Kirk's mind. It seemed impossible, but he couldn't take the chance that his instincts were wrong."

"Red alert! Intruders on board, all hands, prepare for boarders!"

Kirk's commanding voice echoed through the ship as the crew sprang into action. Security teams rushed to secure vital areas, arming themselves for the impending battle.

"Mr. Chekov, you've proven your tactical expertise time and again. I need you to take command of our security teams and repel those boarders!"

Chekov's eyes met Kirk's once again. Somehow, within the admiral's steady gaze, he could almost read his thoughts. The young Russian officer had grown into a seasoned

and capable leader, and Chekov's met his commander's gaze with his own determined look.

"Aye, sir. I will defend the ship with everything we've got."

Chekov rose quickly from his station and headed towards the turbolift, unholstering his phaser, checking its energy cells along the way. As Chekov left, Kirk returned to the ongoing battle, knowing that his crew was in capable hands.

Chekov sprinted towards Engineering. It was logical that the marauders would coordinate their attacks there to effectively sabotage the ship. He saw crew members activating force field barriers at critical junctions, fortifying bulkhead doors and setting up impromptu barricades. The ship's engineering teams worked in tandem with security to ensure that the intruders would encounter formidable resistance.

Meanwhile, the pirates, clad in rugged, dark spacesuits cut through the ship's bulkheads with their weapons, and fanned out into the Engineering corridor. Their disrupter rifles were poised and ready, emitting a low, ominous hum. Each pirate's eyes scanned their surroundings, searching for signs of the *Enterprise* crew they had come to confront.

"Spread out, find their weak points, and remember to plant the charges near the Warp reactor core. We have a ship to plunder!" Grol's voice boomed towards Chekov and his security detail. They had hidden themselves against an alcove as the pirate crew had cut their way in.

Chekov scrutinized his team, checking their status. A few were seasoned officers who had served with the crew many years earlier. Most were raw cadets, on their first training mission when they gained brutal, bloody experience during their encounter with Khan. But all nodded towards their commander in turn, signaling that they were ready. Chekov slowly counted to three and then led his team out of the alcove and towards the pirates. With shouts of resolve the federation crew fired their phaser rifles at the enemy.

The pirates found themselves at a disadvantage and taken by surprise. They fought back, but the *Enterprise* crew were determined to defend their ship at any cost. The corridor echoed with the sizzling of phaser blasts and the menacing green blasts of disruptors.

Chekov's expertise also came into play as he directed his team to exploit the ship's layout for tactical advantages. Under his direction, they used cover effectively and employed suppression fire to keep the pirates pinned down.

"Hold your positions! We have the advantage. Keep the pressure on!" Chekov's voice carried above the noise of the battle and encouraged the security team to dig in and choose their targets carefully for maximum effect.

The Orion pirates, realizing that the tide of battle was turning against them, became increasingly desperate. Some attempted to charge the crew in a reckless bid to break through the defense. Others sought refuge only to

be flushed out by the determined *Enterprise* personnel.

Gradually, the crew's discipline, teamwork and superior numbers began to wear down the invaders. Phaser blasts found their marks and the pirates fell one by one, their disruptor rifles clattering to the floor.

Kirk pressed the communicator control on his command chair as the *Enterprise* rocked from the impact of the Corsair's photon torpedoes.

"Chekov, report. What's the status of our boarders?"

His question was met by the reassuring voice of his tactical officer.

"*Admiral, we've successfully repelled the pirates. There are a few stragglers, but our security teams are mopping them up now as we speak.*"

Kirk's shoulders visibly relaxed as he received Chekov's update. His voice carried a note of relief and pride as he responded.

"Well done, Mr. Chekov. Your leadership and the crew's bravery saved the day. Keep me updated on any further developments. Kirk out."

With that, the communication channel closed, and Kirk turned his attention back to the battle against the Orion pirate ship. His gaze narrowed on the viewscreen, where the pirate ship loomed. Outgunned by the *Enterprise*, Scotty, who'd somehow avoided the pirates in Engineering, was working miracles once more, the Orion vessel had taken severe damage, but the battle was far from over. Kirk's earlier relief now turned into steely resolve.

"Let's show these pirates that they've chosen the wrong ship to tangle with. Mr. Sulu... if I said Operation Solar Flare to you, would it mean anything?"

The helmsman thought for a moment before a smile creased his face.

"If I recall correctly, sir, this was a tactic from the early days… Captain Archer I believe. Required reading at the academy."

Kirk nodded and with a smile said, "At your discretion, helmsman."

Operation Solar Flare was a risky yet clever plan that would use the radiant power of the nearby star to the advantage of the *Enterprise*. The star was in its red giant phase, emitting intense bursts of solar radiation.

Kirk clicked a button on his chair to contact the Chief Engineer.

"Scotty, can you reconfigure the deflector shields to channel the radiation from the sun towards the Orion vessel?"

"*Aye, sir. But we can only handle that sort of energy for a short time. Perhaps only one or two blasts, Admiral – then we've had it.*"

"We've had it if we don't, Mr. Scott. Make the arrangements."

As the Corsair closed in on the *Enterprise*, Kirk ordered a series of evasive maneuvers. He needed to give Scotty enough time to reconfigure the deflectors, and also keep the Enterprise between the pirate ship and the red sun.

"ALL POWER TO FORWARD SHIELDS. DON'T ENGAGE THE ORION SHIP DIRECTLY. KEEP THEM FOCUSED ON US."

"WE CAN ONLY HANDLE THAT SORT OF ENERGY FOR A SHORT TIME. PERHAPS ONLY ONE OR TWO BLASTS, ADMIRAL – THEN WE'VE HAD IT."

"All power to forward shields. Don't engage the Orion ship directly. Keep them focused on us." Kirk tried to hide the tension from his voice as he continued to direct his crew. They had one shot at this.

Sulu deftly navigated the *Enterprise* closer to the red giant, positioning it strategically to execute Kirk's plan.

"We are in position, Admiral."

Kirk pressed his communications button again. "Scotty – are you ready?"

The gentle Scottish burr confirmed that all the dishes had been reconfigured.

"Now, Mr. Scott – divert auxiliary power to the deflector dish and prepare to channel the solar radiation."

Kirk glanced at Sulu. "On my mark, Commander."

As the *Corsair's Revenge* closed in for what it believed to be its final assault on the *Enterprise*, Kirk saw his opportunity. He nodded to Sulu, who expertly aligned the ship with the star.

"*Now*, Sulu!"

At that moment, a massive solar flare erupted from the red giant, a searing burst of energy bathed the Orion pirate ship in a blinding wave of radiation. The pirate ship's systems overloaded, shields faltered, and its crew was left disoriented and vulnerable.

Kirk didn't hesitate. He ordered all available energy to be channeled into a devastating phaser volley directed at the now-helpless pirate ship. Phaser beams converged, and with a blinding explosion, The *Corsair's Revenge* was engulfed in a cataclysmic fireball.

"That's the end of their piracy days," Kirk muttered, with some satisfaction.

As Sulu confirmed the destruction of the Orion ship, Chekov exited the turbolift and walked onto the bridge. Kirk greeted him with a nod and a heartfelt smile.

"There will be a commendation in my log for you, Mr. Chekov. Your actions saved the ship."

Later, as Pavel Chekov walked towards his quarters, he couldn't help but feel a sense of pride. He knew that Spock would have approved of his actions. Chekov had honored his fallen comrade through his courage and unwavering determination.

As he gazed out his viewport once more, Chekov still felt the keen ache of loss but it was now tempered with a newfound strength and resolve. The road ahead would be challenging but he felt a rekindled sense of hope. No longer burdened by doubt, Chekov had proven his worth in the heat of battle and felt a renewed purpose.

If his friends were beside him, he knew he could face whatever adventures the galaxy had in store.

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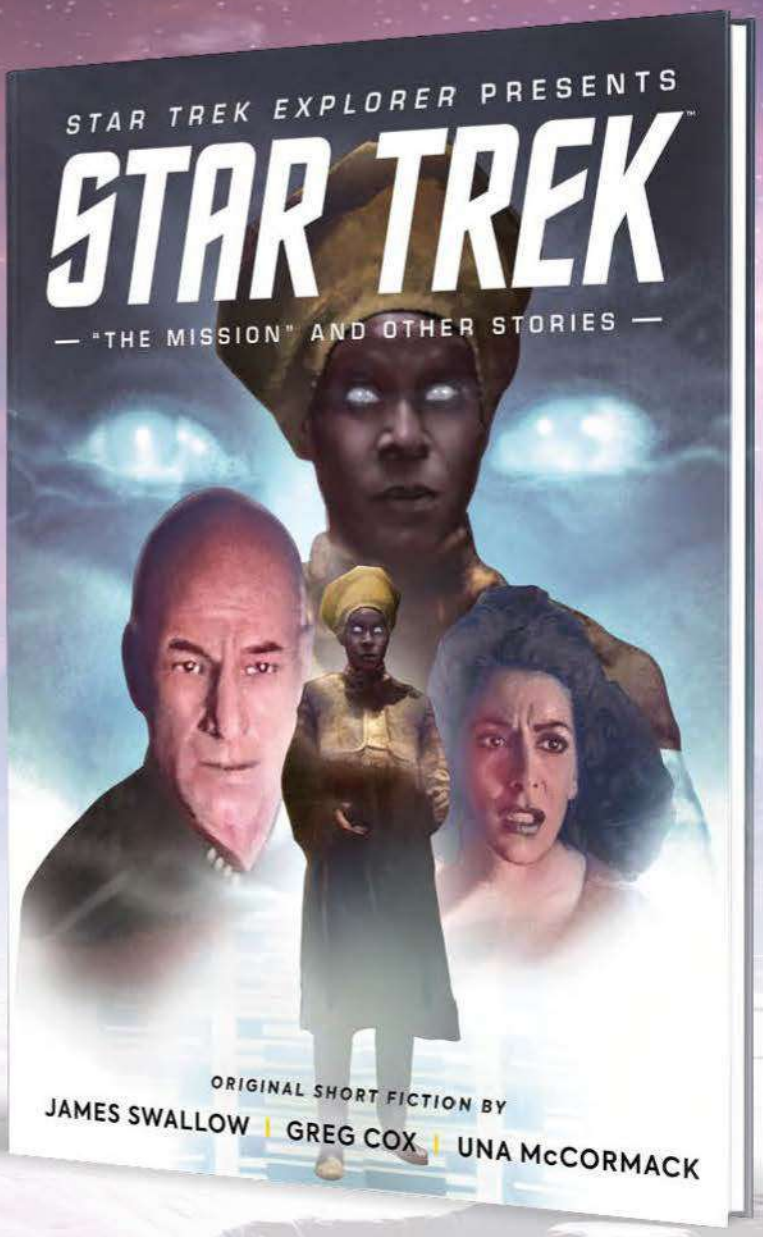
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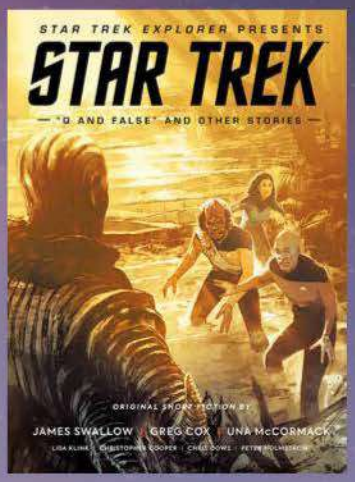

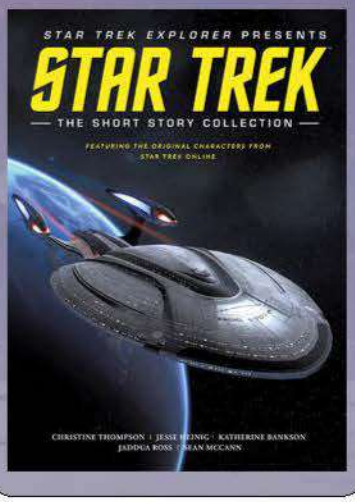

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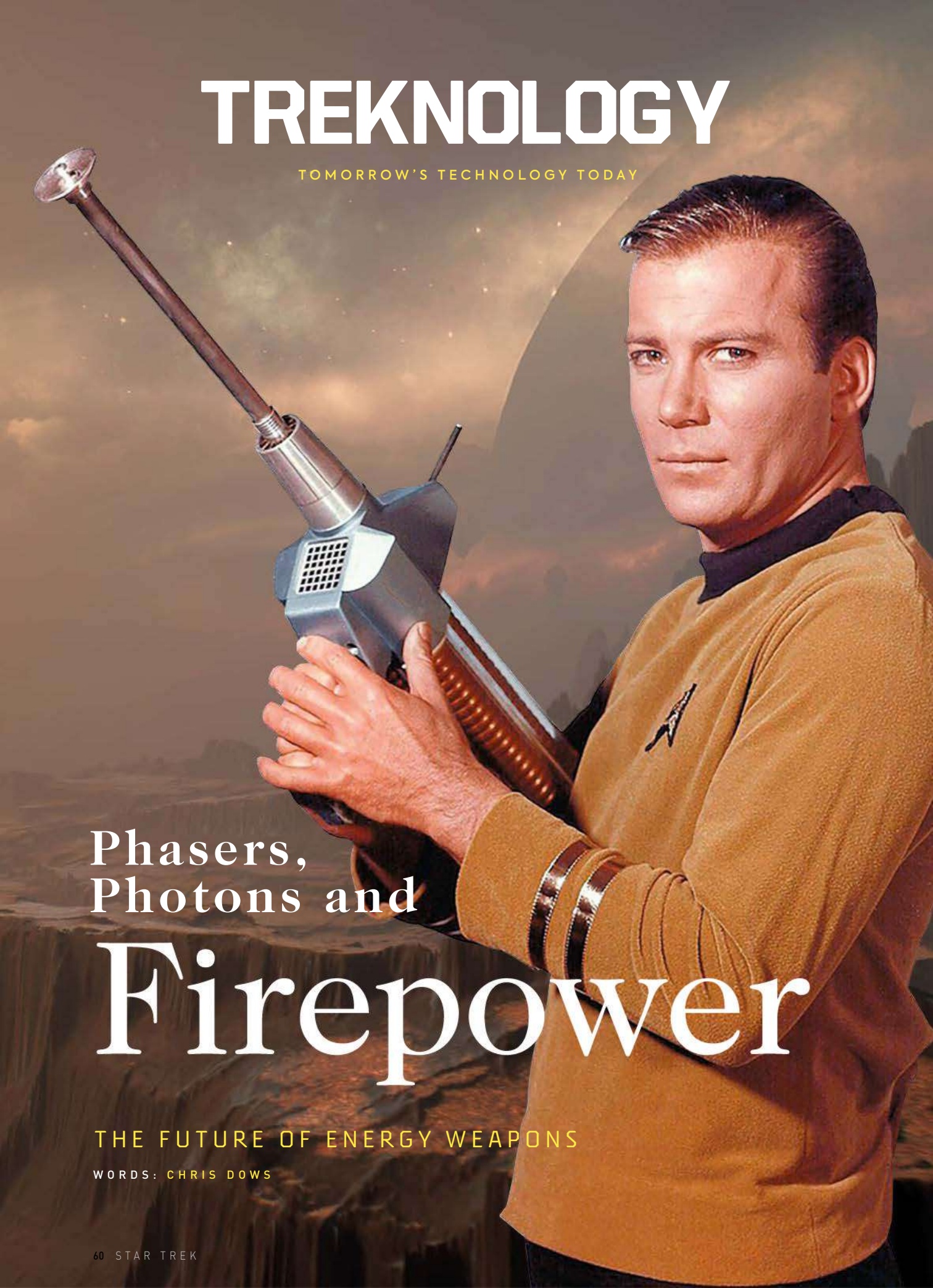
TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY



Phasers, Photons and Firepower

THE FUTURE OF ENERGY WEAPONS

WORDS: CHRIS DOWS

LASER LIMITATIONS AND PHASER FLAWS

From the first *Star Trek* pilot, directed energy weapons (DEWs) have been one of the most recognizable Treknologies based on real-world science. A DEW can be defined as an offensive or defensive system that substitutes a traditional projectile for some form of high-intensity generated beam, recognizable to most in the 1960s from the ray-guns they'd read about and seen in science fiction films.

At the time Gene Roddenberry was developing the original show, the LASER - Light Amplification by Stimulated Emission of Radiation – had become a real thing, having first been demonstrated in 1960 by Theodore Maiman at California's Hughes Research Laboratory (the history of who first invented lasers is messier than Captain Pike's kitchen, so we'll not go into that). While lasers looked good on screen, Roddenberry realized he'd have to differentiate his version of a focused beam weapon from the very limited capabilities of the actual technology – and the phaser was born.

Various canonical references to what 'phaser' means (is it 'phased array emitter' or 'phased energy rectification'?) might appear contradictory, but the basic concept remains the same, involving the creation of modulating frequencies linked in the phaser's case to very high energy electromagnetic outputs. This ability to alter the beam's harmonics also acted as a crucial plot device, such as rotating the generated frequencies to temporarily overwhelm Borg shields until they adapted to the random changes. So, while there's a sound, if not admittedly loose scientific foundation on which phasers are based, things get trickier when you come to the scale of the weapon.

All Treknology relies to a certain extent on exotic materials and yet-to-be-invented components, but the biggest issue with handheld phasers – according to Professor James Kakalios of the University of Minnesota – is the sheer amount of power needed to make a hole in any material, let alone evaporate an entire person. The energy required to break the trillions of atomic bonds apart in your average humanoid would mean the size of the energy supply required would be enormous, and even then, any heat energy would be dissipated faster than the rate at which it could be generated, regardless of how big your sarium krellide powerpack might be. (Still, not much comfort to the unfortunately disintegrated Captain Terrell in *Star Trek II: The Wrath of Khan*). Given these limitations, we'll stick to the *big* stuff – which is currently undergoing something of a real-world renaissance.

01

DEWS – STRATEGICALLY DEFENDING THE PRESENT AND FUTURE

The development of any new technology, fictional or real, consists of trial and error, with specific milestones tracking the progress of the science and engineering. Chronologically speaking, Starfleet's first LASER-like ship-mounted weapons were retrofitted to the *NX*-class *U.S.S. Enterprise* NX-01 (*Star Trek: Enterprise*) in the mid-22nd century, in the form of a series of prototype retractable phase cannons. These crude early weapons are nicely mirrored back here on Earth, where readers of a certain age will remember the controversial Strategic Defense Initiative (SDI) launched by President Ronald Reagan's administration in the 1980s. Promoted as a space-based system that would protect the United States from attack, by zapping Russian nuclear missiles with high powered lasers, it was mockingly dubbed 'Star Wars' and rapidly failed to live up to the hype.

Of the myriad super-expensive projects, most notable – and outlandish - was the Defense Advanced Research Projects Agency (DARPA) Project Excalibur, which proposed using a series of X-ray lasers nestled around a nuclear device which, when detonated, would shoot beams in multiple directions, hopefully hitting any ICBMs as they followed their flight plan.

The US Navy's Mid-Infrared Advanced Chemical Laser (MIRACL) was far more practical and, as it turned out, influential, but all the SDI projects failed because the laser or microwave technology wasn't up to the task, generating relatively weak emissions with a limited range not unlike the NX-01's phase cannons. When it comes to laser-based systems, there's the ongoing issue of atmospheric thermal blooming, a phenomenon that creates deflection and distortion of long-distance projected beams within any gas or liquid, dissipating the potential energy when (or if) it hits the target. So, while SDI failed, promising scientific and technical seeds were sown, and progress continued – just as the issues with the NX platform's cannons led to phaser banks being installed into ships such as the *U.S.S. Kelvin* NCC-0514 by 2233. Similar to SDI, this era's weapons relied on rechargeable batteries to generate the beams, and it wasn't until the 2270s and the refit of the *Constitution*-class *U.S.S. Enterprise* NCC-1701 that a major increase in yield was achieved by directly linking phasers to the warp core. Subsequent improvements to energy output, accuracy and range were accomplished thanks to arranging multiple emitters into phaser arrays, latterly into continuous strips mounted at strategic locations on the vessels' hull. These were all refinements achieved by building on continual engineering and design evolution – just like real-world DEW development.

02

ELECTRO-MAGNETIC AMPLIFICATION: LETHAL LIGHT AND FORMIDABLE FREQUENCIES

Similar to the phaser refinements conceived by Starfleet's R&D divisions, no single technological breakthrough has paved the way for the many near-operational DEWs seen across the world today. However, two advances in materials and principles – the significant improvement in fiber-optic hardware and the concept of bundling fiber-lasers to create what's known as Spectral Beam Combination – *has* helped to push the power outputs of newer systems towards being compact enough for deployment. Take one of the world leaders in DEW development; Lockheed Martin's Indirect Fire Protection Capability-High Energy Laser (IFPC-HEL) platform is currently being trialed by the U.S. Army, and thanks to improvements in boosting electrical power conversion from SDI's best-effort 10 percent efficiency to around 35 percent, its 300KW-rated weapon is promising to be highly effective against artillery, rockets and drones.

It also means its power source can now fit into a dumpster-truck sized vehicle, and while its single emitter can't quite take on the volume of threats a *Sovereign* or *Defiant*-class Starship might be capable of, it's

03

following the same Treknological trend of greater flexibility and capability than ever before.

Talking of which, in January 2024, Britain's Defense Science and Technology (DST) organization successfully tested its Dragonfire laser-directed energy weapon (LDEW) at their Hebrides Range in Scotland. While the container-sized weapon's maximum range is classified by the Ministry of Defense, it's claimed the beam can hit a quarter from just under a mile away.

Although still being tested, the big difference with Dragonfire compared to the various Directed Energy Weapons being tested around the world is this high-powered laser system's accelerated development. The arguably optimistic objective is for it to be deployed in the Ukraine conflict to shoot down Russian drones, meaning this line-of-sight system could be the world's first combat-deployed DEW and may not be 100% perfected by the time it's rolled out.

Lasers aren't the only technology though; DST is also developing a radio wave-based offensive system that, similar to the sonic disruptors seen in the *Star Trek* episode "A Taste of Armageddon", uses high frequency soundwaves to disrupt electronic components in enemy equipment. Granted, they're not as powerful as Eminiar VII's planetary defense weapons, but this Radio Frequency Directed Energy Weapon (RFDEW) is more compact than Dragonfire, can be mounted on various military vehicles and, critically, used against individual targets or its beam widened to hit several threats at the same time. Full phaser spread, anyone?

01 *Star Trek: The Next Generation*, season three, "The Best of Both Worlds"

02 *Star Trek: Ships of the Line, U.S.S. Enterprise* NX01

03 *Star Trek: The Original Series*, season one, "A Taste of Armageddon"

04 *Star Trek: First Contact*

04

TORPEDOES AWAY, SHIELDS UP!

Even in the *Star Trek* universe, phasers have their limitations. First seen in the *Star Trek* episode "Arena", photon torpedoes were a formidable addition to a Starship's arsenal, acting as a variable-yield tactical weapon for use against larger or better protected threats. However, unlike phasers, the Treknology behind photon torpedoes wasn't based on existing technology but extrapolated the fictional warp drive matter-antimatter reaction to generate an explosive force within a self-contained unit.

This might suggest the science is lacking, but a few years back a group of physics students from the UK's University of Leicester studied whether the device could actually work. Their calculations needed something of a workaround, because it's not (currently) possible to have antimatter containment *Star Trek*-style, so the mechanism to create the massive release of matter-antimatter energy took the form of an electromagnetic cascade. Initiated by high energy particles, the resulting creation of matter and anti-matter pairs would interact with the metal casing, preferably proton-rich uranium or lead, and generate a cascade length long enough to promote a chain reaction. Hypothetical of course, but there is some merit to the math, closing the gap between reality and Treknology yet further.

Speaking of which, as Spock might say, it would be illogical to present an examination of DEWs without briefly considering how starships defend themselves against attack. It might surprise you to learn that, since the 1960's, NASA and other space agencies have been considering three kinds of active shielding concepts – plasma, electrostatic and, most promisingly, magnetic – to protect astronauts from solar radiation.

The practicalities of superconducting magnets, particularly their size and subsequent weight, has been one of the biggest issues with building a workable system, but in 2022 NASA's Innovative Design Concepts proposed Cosmic Radiation Extended Warding Halbach Torus, or CREWHaT, still a huge lump of metal at 24 tons but with an output that halved the ingress of harmful radiation exposure for the crew. A more specific – and tactically significant – military application of shield development was announced in early 2024, when a team out of China's National University of Defense Technology reported their success with a 'low-temperature plasma shield'.

Projecting out to around ten feet, they claimed their shield could protect the internal electronic components of drones and other devices from electromagnetic attacks. It's not quite 'shields up', but if the engineering is sound, it could be a real game-changer for future DEW-based engagements.

01

COURTROOM CONFIDENT

Director Valerie Weiss discusses her *Star Trek: Strange New Worlds* review on "Ad Astra per Aspera"

WORDS: JEFF SPRY

Stepping onto the futuristic Toronto sets of *Star Trek: Strange New Worlds* for your first gig with the storied sci-fi franchise could be a daunting endeavor, but veteran TV director Valerie Weiss hunkered down to boldly conduct one of the most compelling chapters of the sophomore season.

Weiss was the orchestrator of *Strange New Worlds'* engaging courtroom outing, "Ad Astra per Aspera", which revolved around Commander Una Chin-Riley (Rebecca Romijn), who was on trial for illegally concealing her heritage as a genetically-altered Illyrian.

Its title is taken from Starfleet's founding motto for its intrepid cosmic explorers and translates into "To the stars through hardship". The superb writing, courtesy of Dana Horgan, examines prejudice within the halls of Starfleet as Number One presents her case, defended by the counsel of childhood friend Neera (Yetide Badaki) to avoid court-martial and removal from Starfleet.

I chatted with Weiss just before the Hollywood strikes ended, to hear how she dealt with creative downtime, why her emotionally-charged episode delivered the goods on multiple levels, working with the stellar Canada-based cast, and mapping out a thematic playbook with the show's gifted cinematographer Benji Bakshi (*Dragged Across Concrete*, *Bone Tomahawk*).

"I did go to Spain, which was great just for clearing the head and seeing the world and paddle-boarding," she says. "On a professional level, it afforded me time to write projects that I've been thinking about for years, one that has to do with climate change and the end of the world.

"The other one is a family ballet Christmas comedy that's very autobiographical. My daughter was the Sugarplum Fairy this past year in *The Nutcracker*. I have a heartfelt ballet comedy that touches on real empty nest emotions and defining your role as a parent once your child leaves."

Star Trek has a long association with classic courtroom installments such as *Star Trek*: The Original Series episode, "The Menagerie" and *Star Trek: The Next Generation's* "The Measure of a Man," so Weiss was well aware of that vital legacy and made sure "Ad Astra per Aspera" captured the essence of those earlier triumphs after first reading Horgan's script.

"It was such an incredible piece of writing and cinema," Weiss notes. "We're dealing with these questions of marginalized communities and having to hide your identity. It's just come up again after the October terrorist attack in Israel. Right after my episode came out, I received so many fan letters from people who were personally affected and personally moved by the themes of it. I had one woman reach out because her grandparents were Holocaust survivors and were hidden in a convent by nuns, and then raised her in Brooklyn and told her all about the experience.

"And that's what I love about *Star Trek*," Weiss continues. "It's so universally loved and we tell stories in space with communities that don't exist. It's not politicized, yet all the themes and feelings and behaviors are reflective of things that have happened throughout human history. It's a way in for people to safely talk and think about things that are challenging to discuss in the real world because we're all from different biases and backgrounds. When I got that script, I thought what a great parable to be able to get to central human questions of how do we move forward as a society. The episode has only become more timeless since it premiered, and I just feel so grateful for that."

02

03

Having a fantastic cast to choreograph via the absorbing screenplay made Weiss's job that much easier and she found a confident rhythm while shooting and steering all the solid performances.

"At the heart of it, it's essentially the story of friendship," she adds. "A friendship from girlhood that had been broken because of politics and separations and then coming back together, both ideologically and professionally, so that they can win this case. There was a healing of friendship which was an emotionally fulfilling part of this story. I have two daughters at about the age these friends were probably separated. Female friendship at this age is so delicate. It serves your identity and self-worth and it's a powerful metaphor for human relationships in general."

The first step in generating this on-screen chemistry was building a real-life relationship between Rebecca Romijn and Yetide Badaki, something Weiss remembers fondly when cultivating this classic episode.

"They're two of the loveliest people of all time. We spent time together and got to know each other on a very deep level. Rebecca shared that her mom was an activist and worked hard with many disenfranchised communities. Plus, her mom is a *Star Trek* fan so it was easy for her to emotionally access the character. For Yetide as well, finding out how she related to this. And in rehearsals there was a shorthand for me to help them access emotions to bring to the characters.

"There's a scene where Yetide is examining Rebecca, and she's saying what Starfleet means to her. I whispered to them, 'This is like a sleepover party you'd have when you were little kids and you'd look at the stars and dream about your future.' The subtext throughout every scene was that fractured relationship. It was in the DNA of the script so it was easy to pull out."

Working with Director of Photography Benji Bakshi to formulate visual cues for each character's on-screen journey was essential for Weiss to locate the emotional pulse of the story and its inherent structural beats.

Bakshi's background as a classical musician added to the flow of their project in myriad ways.

"Benji and I work well together. This was our third collaboration," Weiss shares. "As much as he's gifted visually, he comes from a story perspective. We do a page turn together and go through the whole script. Then I come up with character arcs to support major episode themes.

"For Una, it was the idea of persecution versus acceptance. You can see that visually in the beginning by having her being obscured by something, like the table in her cell or when her cell door closes and we see her eyes in the slit in the doorway. Society is saying that we're not acknowledging you as a full citizen of our community, which is horrible. Her arc is to a place of being fully shown. The first time she stands from behind the courtroom table and walks to the chair to testify, we see her unobscured for the first time. That's the moment where it matters because she's going to tell her story. That last moment of hugging Pike is the full manifestation of the arc. Hugs don't happen on this show. What's stronger than that, surrounded by her team?"

01 Director Valerie Weiss – in the Captain's chair!

02 *Star Trek: Strange New Worlds* season two "Ad Astra per Aspera"

03 *Star Trek: Strange New Worlds* season two "Ad Astra per Aspera"

04 Behind the scenes *Star Trek: Strange New Worlds* season two "Ad Astra per Aspera"

The same careful treatment was applied to Yetide Badaki's Illyrian attorney, Neera, whose specific arc was limitation versus opportunity. Even though it's presented as a standard courtroom drama, the episode's narrative feels emotionally dynamic because their well-planned cinematic language is so clear and strong and connected to the story and character.

"She's an Illyrian and really has no opportunity within the Federation and is not accepted by them. When she walks in there's a strong self-protectiveness and she needs to push past that, not just for her client and friend to be free, but for all Illyrians. In the beginning, we wanted the camera to leave her behind, so the camera is always pulling away from her. As she arcs, she's heading toward the camera and pushing the camera. You feel it when she becomes empowered."

For the Starfleet family that's coldly operating to the exact letter of the law, Weiss and Bakshi talked about an arc that traveled from feeling threatened, to feeling safe.

"If they found out that Pike knew, then he could be court-martialed," she explains. "This is a fracture that runs deep. The way we show this is moving from shadow to sunlight. Earlier in the show everything is contrasty and shadowed. When it reaches an apex of shadow, we literally have the sun go down in the courtroom and where they're watching on the *U.S.S. Enterprise*. By the time we get to closing statements it's more sunlit and we've moved from shadow to light.

Star Trek: Strange New Worlds' showrunners Akiva Goldsman and Henry Alonso Myers were instrumental in offering their sage guidance and support for Weiss and her entire creative crew.

"Akiva and Henry are phenomenal showrunners, and it was one of the best experiences I've ever had," notes Weiss. "Henry and I had dinner that first night in Toronto and he gave me an overview of the genesis of the tricky and important episode. Akiva told me there was a personal aspect for him and helped me feel the emotional heartbeat of the script. I know they were thrilled with the episode and that it far exceeded their expectations and that makes me very happy."

For her respected contributions to *Strange New Worlds* season two, Valerie Weiss revealed she'd already been asked back into the honorable *Star Trek* fold to direct another episode for season three, and can't wait to learn where her burgeoning talents might be injected next. We can't either!

Follow Valerie Weiss on Instagram @valerie.weiss.director

"WE'RE DEALING WITH THESE QUESTIONS OF MARGINALIZED COMMUNITIES AND HAVING TO HIDE YOUR IDENTITY."

04

DEADLY DESIGNS

Legacy Effects' J. Alan Scott discusses hatching the Gorn for *Star Trek: Strange New Worlds*

WORDS: JEFF SPRY

01

As the ringmaster for the brilliant Legacy Effects crew whose handiwork has graced some of the most notable genre films in cinematic history, the firm's Academy Award–nominated co-founder J. Alan Scott has designed his fair share of memorable creatures and monsters over the years.

With a stellar resume that includes classics like *Terminator 2: Judgment Day*, *Jurassic Park*, *Galaxy Quest*, *War of the Worlds*, *Pacific Rim*, *Avengers: Endgame*, *The Mandalorian*, *Guardians of the Galaxy Vol. 3*, *Godzilla x Kong: The New Empire*, *Fallout* and the upcoming *Alien: Romulus*, Scott and his talented Legacy team were selected by *Star Trek: Strange New Worlds'* showrunners Akiva Goldsman and Henry Alonso Myers to create an updated manifestation of the franchise's alien villains known as the Gorn for the Paramount+ TV series.

Scott supervised many A-list projects for the legendary Stan Winston Studios for two decades, before branching off to help launch Legacy Effects in 2009 after the passing of Stan Winston the previous year. As witnessed on the small screen, the Southern California–based visual effects company brought the reptilian Gorn species to life by employing a blend of old-school puppetry, modern 3D fabrication, digital modeling, cutting-edge animatronics and suited-actor effects.

In the first season of *Star Trek:* The Original Series, Captain James T. Kirk (William Shatner) famously fought a green-skinned Gorn captain on a rocky planet in the fan-favorite episode, "Arena". This modernized version for discerning digital age viewers required a complete makeover that fleshed out the physiology and origins of this mysterious alien adversary.

After teasing bits and pieces of the Gorn lifecycle in *Strange New Worlds* season two, from hatchlings to younglings, fans tuning in to watch the intense finale titled "Hegemony" were finally treated to a sinister-sized adult Gorn inside a gothic-styled spacesuit and illuminated helmet, grappling in zero-g with Spock and Nurse Chapel aboard the destroyed *U.S.S. Cayuga* starship.

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I chatted with the Emmy-winning J. Alan Scott – who loves the notion of scaring people – to mark one-third of a century of acclaimed Hollywood effects work, understand the evolution of the full-grown seven-foot-tall (2.1 meters) Gorn soldier in the *Star Trek* spinoff's cliffhanger episode.

"It's a business and we've got people here that have worked with us for practically thirty years," Scott explains. "Sometimes, when you stand back, it's humbling to see how much we've done and how many really cool projects that we've worked on.

"I had a neighbor friend who was an old Fox sound effects editor," he continues. "I asked him what he'd done and he said, *The Exorcist*, *The French Connection*, *Cleopatra*. I was like, 'Oh, s***!' Then he asked what I'd done, and I told him, *Jurassic Park*, *Interview With The Vampire*, and started running through the list and he said, 'Well that's a pretty impressive resume too.' You don't think of it that way, you're so close to all of them. You're always moving forward. What's next? How do we keep going? We're very fortunate to have been so lucky to have worked on so much stuff."

01 *Star Trek: Strange New Worlds* season two "Hegemony"

02 *Star Trek: Strange New Worlds* season two "Hegemony"

03 *Star Trek: Strange New Worlds* season two "Hegemony"

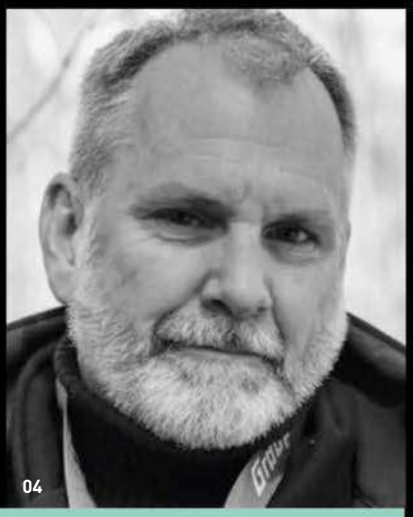
04 J. Alan Scott

05 *Star Trek: Strange New Worlds* season two "Hegemony"

Taking a menacing reptilian creature seen only in broad daylight on the Cestus III set out at Vasquez Rocks in the 1967 episode, "Arena", and bringing the Gorn into the homes of far more sophisticated TV audiences posed certain challenges for Scott and his Legacy crew. Numerous horror concepts and design ideas were discussed with Goldsman and Alonso regarding the scary look and tone of the scaly beast and its wicked-looking spacesuit.

"The Gorn is obviously one of the most iconic characters and species from *Star Trek*, but they want to really take this to a place of horror," says Scott. "This thing is terrifying. In the world of *Star Trek*, the *U.S.S. Enterprise* is used to traveling and negotiating and discussing and here they run into a species that you cannot negotiate with. So we did a lot of designs, and it was going to evolve over time. We knew in the beginning they were just going to be a couple stages of life that would be revealed episode by episode, throughout the series. But we wouldn't reveal the full adult, that would be eventually what Kirk would encounter later, until later in the season."

That careful process required Legacy to begin designing the entire Gorn life cycle for the first season of *Strange New Worlds*, then reverse engineer the look of the hatchling and youngling. Showrunners fed them story points of how Gorn society works to inform the design and present what was necessary from a practical standpoint since the characters would be seen on screen.



04

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"When we started designing the full one, we knew we wouldn't get to it until season two," Scott notes. "So we set it aside, and started designing the life cycles in between, knowing we'd go back and explore and re-detail some of the final stages. In talking with Henry, he really spelled out that at a certain point in their lifecycle, the Gorn are too ravenous and too dangerous even for their own species. They send their younglings down to another planet and let them fight it out to see who becomes alpha. And as they grow and mature and feed on each other, they become more aware and less animal-like. That leads to a specific type of storytelling like the raptors in *Jurassic Park*, where they're killers and then you realize there's more going on in their heads.

So that was fun for them to write and us to be able to help bring to the screen, where you start to see that spark of intelligence in something that's supposed to be a horrific killer."

Scott believes a prime rule of all horror films is that you don't show the monsters as much, which is what made *Jaws* great, although that was in part out of necessity, due to the mechanical shark mishaps.

"THE GORN IS OBVIOUSLY ONE OF THE MOST ICONIC CHARACTERS AND SPECIES FROM STAR TREK: THE ORIGINAL SERIES, BUT THEY WANT TO REALLY TAKE THIS TO A PLACE OF HORROR..."

"When *Jurassic Park* first came out, we clocked it and there's like eleven minutes of dinosaur footage in the entire movie," he recalls. "It's very selective, and once you break that down with practical and digital and animatronics work, it was a perfect marriage of how to use all the technologies to their full advantage. And that's what we strive for when we get into a project because we know we can't do all of it. The same holds true with *Star Trek*. Audiences are very savvy, and they know exactly when a technique reveals itself and they all do, it's just a matter of how long you can suspend that. The more that you mix it up with different approaches, it keeps everyone interested. I like to think of it as a magic trick. You're a magician in the background."

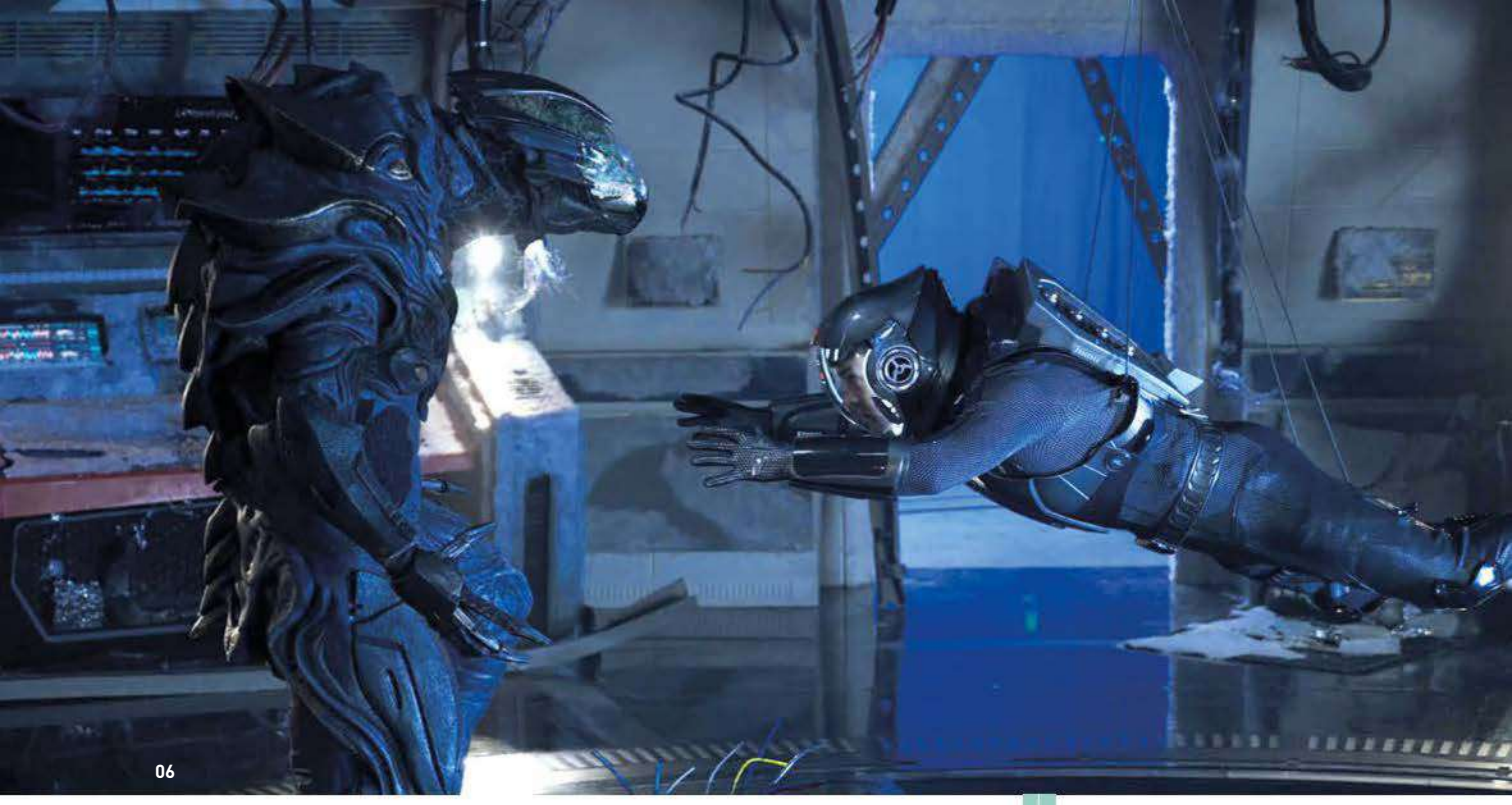
By integrating the imaginative arts of puppetry, animatronics and a stunt actor enclosed in the Gorn EV spacesuit for "Hegemony", the illusion of a hostile entity was realized to the fans' delight.

"At the end of season two, we got to see the first full-figure Gorn and it was a combination of practical and digital and I think the marriage works great. We went up to Toronto and shot for a couple of weeks with Warren Scherer. He's a six-foot-eight suit performer wearing some heavy animatronics and a puppet head. It's heavy and hot and he's on wires with this big extended neck and a tail. Within two hours they had him up on wires hanging upside down and we had no idea whether he could survive. So that was exciting. When you're building something, then you entrust it to the next department and the filmmakers and the stunt crew and they start doing things you weren't even thinking about. It's all converging and they get to execute what they've been planning. It's a weird mashup and there's a lot of anti-gravity work in that episode."

To add to the performance, Jason Zimmerman and his effects team came in and took over the tail, which needed to be longer and needed to whip across and hit people. To accomplish these actions they started augmenting the suit to fit the story and what they wanted to have happen.

"We're now in the position where we're creating canon," Scott notes. "And I wish I could say that everything was that well thought out, but there are a lot of last-minute Hail Marys.

Being immersed in the field of creature effects as part of the distinguished team at Stan Winston Studios prior to forming Legacy Effects 15 years ago, Scott recalls the inspiring work ethic and visionary magic that the late, great Stan Winston was able to conjure in his craft.



06

"Stan was always big on pushing realism, pushing the details. It may seem counterintuitive to reduce stuff down to the core level, but it's about learning the basics of anatomy and structure. Look for recognizable attributes in nature and apply that to what you're doing, because people are always looking at animals and lifeforms. The more that you make it familiar, the more you can connect with it. If it gets too bizarre, it might be really cool, but you might not get that emotional connection to it, compared to something that has similar colorations or patterns or rules of our animal kingdom. The way that it hits light, the way something reacts on camera, people recognize that. If you're going to do a bear, then make it as bear-like as you can.

"That, and Stan was also big on innovating and learning and trying to be as relevant as you can. He embraced 3D with Digital Domain years before everyone else. He wasn't threatened by it.

We look at it as a tool for the bigger objective, which is storytelling. They can do a lot to help our performances and it informs it. The Gorn is a good example. There were a couple tight shots inside that helmet and they made the lips quiver, and as soon as we saw them add that little digital quiver for threatening, then we take that and put it into the next generation of the Gorn."

06 Behind the scenes on *Star Trek: Strange New Worlds* season two "Hegemony"

For those up close and personal shots of the Gorn's gleaming eyes and glinting teeth inside the EV suit's helmet, Scott and his unit endured a number of trial-and-error methods to get the lighting correct for maximum emotional effect.

"Working anything in a helmet is always challenging," he admits. "With actors, you want to see them, but you want to light them in a favorable way and helmets usually don't allow for that. When it came to lighting the Gorn, we were able to add structures inside the helmet that gave it a moody, scary look. It made the eyes pop out, but at the same time, you can dim them and change them so that it gave that Universal monster look with a mix of uplight and downlight. After three decades of manifesting movie monsters and designing cinematic creatures for dozens of Hollywood features, Scott still retains a boyish exuberance and zest for the work.

"It's not changed since I was thirteen, when I decided this was what I wanted to do. I'm super lucky to be doing this and I still have a huge passion for it, and our crew does too. We work in a windowless warehouse in San Fernando. It's not romantic like you think it is. But to walk onto a stage and either see The Volume or see real sets come to life and to suddenly walk inside the *Enterprise* is just unbelievable. To step into these fantasy worlds is invigorating. I'll never tire of it.

"SOMETIMES, WHEN YOU STAND BACK, IT'S HUMBLING TO SEE HOW MUCH WE'VE DONE AND HOW MANY REALLY COOL PROJECTS THAT WE'VE WORKED ON."

"I remember once we were at Comic-Con presenting one show or another and I had to fly to the Midwest for something, and as I'm flying over miles out of cornfields I see these little farmhouses. That little boy that grew up in that house, he knows the projects that we work on. And it's thrilling to have that kind of global recognition of the work that you do. That's an extra perk. I love the process and the problem-solving. Every phone call is a new problem to solve.

"The artistry in this building and the industry is really staggering and humbling to be around."

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QUARK'S BAR
Wallbank

EXCLUSIVE FICTION

The Snake and the Worm

WORDS: UNA MCCORMACK
ART: PETE WALLBANK

Picture, if you will, a very ordinary evening at Quark's. Morn propping up the bar – nobody near can get a word in edgewise. The house winning at *dabo*, of course.

An ordinary evening, in that deceptive lull before the war was to break out in earnest. At a table near the bar, recently returned to the station from a short mission, Jadzia Dax was holding court, telling tales taller than anything even Morn could manage.

"And *that*," said Jadzia Dax, "was when I said, 'not with that kind of *horga'hn*'."

Kira and Ziyal burst out laughing; O'Brien smiled into his bottle of Whelan bitters.

"Wrong shape, you see," said Dax, demonstrating.

"And how did your new best friend react to that, exactly?" said Bashir, a twinkle in his eye.

Dax sipped demurely at her Samarian Sunset. "Unrepeatable in polite company."

"Jadzia," said Quark, who had stopped by to take a drink order some time earlier, and hadn't quite been able to bring himself to budge since, "you're incorrigible."

"Thank you, Quark!"

"You're wasted on that big lump of Klingon muscle," he added, with a sigh.

"I'm really not," she said, and blew him a kiss.

"I can't believe," said Kira, wiping her eyes, "that you persuaded Benjamin that the right place for this meeting was Risa. *Risa*, of all places!"

"Now, now, now," said Dax, waving a finger, "that had nothing to do with me." This statement was naturally met with a general air of disbelief from the rest of the group. "That's completely true! Legate Envek suggested the location."

"And you couldn't bring yourself to suggest somewhere else?" said O'Brien.

"You know what?" said Kira. "I'm not convinced."

"Me neither," said Bashir.

"Julian! I'm *offended*."

"Sorry about that," he said. "But let me see if I've got your story straight –"

"It's not a *story*!" Dax protested.

"A former legate in the Cardassian military," said Bashir, "fleeing the Dominion and heading into exile, suggested Risa as the best place to meet for an information exchange?"

Dax shrugged. "Cardassia hasn't been much fun in recent years. Perhaps he decided he needed a little holiday."

"Smells a bit fishy to me," said Bashir.

"Distinct whiff of something," agreed O'Brien. "Plenty of other places you could have chosen, Commander."

"But *I* didn't choose it," she said, smugly. "Legate Envek did."

"Huh," said O'Brien. "Didn't Worf mind?"

"You know Worf doesn't like Risa."

"I didn't mean that," said O'Brien. "I meant, that you went there with Garak."

"Not exactly my first choice for a holiday partner," said Kira, dryly.

"Maybe a day trip," said Bashir.

"You'd be amazed," said Dax. "Anyway, we weren't on holiday. This was a mission."

"On Risa," said Kira.

"I've tried," said Ziyal, "but I can't quite picture Garak on Risa."

"No?" said Bashir.

Dabo! Quark took a quick look over at the table. All was still well.

"But to answer your question, Miles," Dax said, "Worf went into the Gamma Quadrant with Garak, and

I didn't mind that. Well, not much."

"But *Garak*," said Kira. "Who would want to go anywhere with Garak?"

"Who else would I take on a mission to make contact with a former Cardassian legate? There aren't that many Cardassians to choose from around here. Besides, he's never been to Risa before."

"How would you *know*?" said Bashir, not unreasonably.

"Sometimes," said Dax, "you have to take things on trust. But listen, you have to hear what happened the next morning –"

"Wait," said Kira. "There's *more*?"

"Barely started," said Dax.

A shadow fell across the table. Everyone looked up.

"Garak!" said Bashir, patting the seat next to him. "We're just hearing about your trip to Risa! Have you really never been before?"

"I had not," he said, eying Dax. "The opportunity never presented itself before."

"Quite sure about that?" said Bashir.

"I think I would remember a trip to Risa," said Garak.

"Particularly one like this," said Kira.

Garak looked at Dax, who gave him a sunny smile. "Oh yes?" he said. "And what exactly has the commander been telling you?"

"I can't believe how you stopped that fight on the first night!" said Leeta. "What a hero!"

"Come the hour, come the man, eh?" said O'Brien.

Garak signaled to Broik to send over some *kanar*. Ziyal moved over so that he could take the seat

"YOU'RE WASTED ON THAT BIG LUMP OF KLINGON MUSCLE."

between her and Bashir. "Lieutenant Commander Dax," he said, "I thought we made an agreement. What happens on Risa stays on Risa."

"But they wanted to hear about our trip!"

"And naturally you had to oblige," said Garak, silkily.

"Naturally," said Dax, equally silkily.

"After promising not to breathe a word about the whole business." Garak pursed his lips. "I shall never be able to trust you again."

"I'll cope," she said. "Hey, why don't you tell them what happened the first morning?"

"Hmm?" Garak's *kanar* arrived and he took a sip. "Before or after you saved that young man's life, you mean?"

Jadzia's glass stopped halfway to her lips. "What?"

"You must recall that," said Garak.

"Oh, *that*… That was nothing."

"Jadzia," said Kira, "are you blushing?"

"I wasn't going to mention it," said Dax. "Thanks for that, Garak."

"But you saved someone's *life*!" said Ziyal, in amazement. "What happened?" She turned to Garak, elbowing him in the arm. "What *happened*?"

"My dear, this is certainly Dax's story to tell," he said. "I was simply a bystander."

"He couldn't swim," said Dax, crisply. "I dived in after him. That's all. Quark, can we all get some more drinks here?"

Quark waved to Broik, who hastened back over and took their orders.

"What were you doing while this was happening, Garak?" said Bashir.

"I was warmly shouting encouragement from the side," he said.

"Quite the knight in shining armor," said O'Brien.

"Oh," said Garak, waving his hand, "I'm quite sure any of the fine products of the Academy I see sitting here could've done the same."

"Yes, well, let's not make a fuss," said Dax. "Garak, tell them about that *reya* milk soak you had."

"Oh, Lieutenant Commander," said Garak, with a small laugh. "I'm sure they don't want to hear about that –"

"Of course we do!" said Ziyal.

"I'm not so sure," said Quark.

"Neither am I," said O'Brien.

"What," said Kira, "is a *reya* milk

soak? No, wait, I'm not sure I want to know."

"A *reya* milk soak," said Bashir, "is a whole-body immersion in warm *reya* milk. Lasts about four hours, if you choose the full experience." He looked embarrassed. "What? Leeta insisted. "It definitely opens the pores."

"You enjoyed that?" said Ziyal to Garak, doubtfully.

"It was surprisingly like a Cardassian sauna, my dear. Perhaps a touch more… *lactic*. Lieutenant Commander, wasn't there an incident at the Bolian roulette tables later that day?"

"Was that before or after you drank those five Nuvian black holes?" said Dax.

Ziyal gasped. "*Five*? Garak!"

"They do have a different effect on Cardassian physiology," said Garak. "But I confess my memory of that afternoon is somewhat hazy."

"Five," snorted Bashir. "As if."

"It might easily have been six," chimed in Dax.

"Not that I was paying close attention," said Garak, "but I did stop counting after you ordered your eighth Uncian iced whiskey that afternoon."

"Hell of a mission, this one," muttered O'Brien.

"Tell us about the Bolian roulette tables," urged Kira.

"Oh yes," said Dax, "the Bolian roulette tables. Didn't you start this one, Garak?"

"I believe it was the fault of that Flaxian," he said back. "One of his tendrils got caught in the scented candles." Garak sniffed. "Nobody should have to suffer the smell of scorched Flaxian. Still, I'm not sure it was wise of you to throw my Nuvian black hole over him, Commander. Even my fifth one."

"Nobody wanted to see the Bolian gambling chambers go up in flames, Garak," she said. "Particularly me. I was on that winning streak. You *did* push him, didn't you?"

Garak smiled. "Wouldn't you like to know? Have you told them about the *horga'hn*?"

"She told us about the *horga'hn*," said Kira.

"About the *horga'hn* and the Nausicaan?"

"She... did not tell us about the *horga'hn*," corrected Kira.

"I thought not," said Garak. "Well, Dax? They look eager to hear."

"This one is definitely yours to tell," said Dax. "Garak."

"But I'm sure you would tell it *beautifully*," said Garak. "Wouldn't you?"

"But you're the master storyteller," said Dax. "Aren't you?"

"True," said Garak. He leaned back in his chair, and rubbed his hands together. "Picture if you will," he began and, five minutes later, concluded, "– And *Dax* said..."

He lifted his hands to encourage participation and they all joined in: "*'Not with that kind of* horga'hn*!*"

Dabo!

By this point, even Kira was speechless from laughter. Dax, her eyes glittering with mischief, looked over at Garak, who blinked slowly back, a small curve to his lips. "And *that*," concluded Dax, "is what we did on Risa. Thank you for asking, Kira."

Tears were running down Kira's face. "I can't quite decide whether or not that was a mistake," she said. "Still, I enjoyed listening."

"I'll drink to that," said O'Brien, and lifted his bottle. They all raised their drinks.

"I should thank you for your company, Lieutenant Commander," said Garak. "I simply couldn't have asked for a better travel companion."

Dax tipped her glass in his direction: *Back atcha*. Everyone settled back in their seats. They sighed, and dug into their pockets, and started handing over slips of latinum to Quark.

"What's this?" asked Garak, suspiciously, watching the latinum pass in front of him.

"Did you all hold a *sweepstake*?" said Dax.

"Of course they did," said Quark.

"I said you wouldn't leave your room," said Bashir.

"I said she'd punch you," said Kira.

"Kira!" said Dax.

"He's got one of those faces," said Kira.

"Ziyal?" asked Garak, sternly.

"Oh," said Ziyal. "I said she'd never get you drunk."

Everyone watched as Quark counted out the latinum and then pushed most of it over to O'Brien.

"Miles?" said Dax.

"What?" The chief looked around innocently. "I said you'd have a grand time. What's not to like about

"NOBODY SHOULD HAVE TO SUFFER THE SMELL OF SCORCHED FLAXIAN..."

having a little holiday?"

"What indeed?" agreed Garak.

"We even got everything we needed from Legate Envek," said Dax.

"Mission more than accomplished, I'd say," said Garak.

Kira drained her glass and stood up. "On which note – I have a very early shift tomorrow. Good night, everyone." Her eyes sparkled at Dax – and even, briefly, at Garak. "Thanks. That was fun. I needed that."

She went on her way, Ziyal in tow. Bashir, too, left soon after, and Quark went back to the bar. Only Dax, Garak, and O'Brien remained.

"You not busy tomorrow, Chief?" said Dax. "Don't have to go?"

"Oh no," he said, happily. "I can stay on a short while yet." He gave them both a sunny smile. "You know," he said, conversationally, "I always give the runabouts an overhaul after a trip. Even a trip to Risa and back. And the *Shannon* was definitely due."

Garak said, "How nice for you, Chief." Dax made a vague noise.

"Well, you can't be too careful," said O'Brien. "Sometimes it's Rom, sometimes it's me, sometimes it's someone else from the team. This time, it was me."

"Fascinating," said Dax. She did not sound fascinated.

"Well, in fact, it *was* quite interesting," said O'Brien. "The flight records show that the *Shannon* went all the way to Risa and back."

"Hardly surprising," said Dax. "Given that we went to Risa."

"And came back," said Garak.

"Oh, no, that wasn't the surprising thing," said O'Brien. "What surprised me was the fuel gauges."

More vague noises. Dax was staring at the *dabo* table. Garak, staring intently at a point slightly past O'Brien's left ear, began to make a move. "I must have a quick word with Morn –"

"The fuel gauges, you see," interrupted O'Brien. "They're not so easy to falsify. Are they, Garak?"

"Falsify?" Garak sounded shocked. "Chief, I'm not sure I like what you're insinuating –"

O'Brien smiled. "The runabout broke down, didn't it? You never got to Risa."

Dax and Garak looked anywhere except at each other. O'Brien finished up his bottle of Whelan bitters. "It's all right," he said. "I won't tell."

Behind them, the wheel was spinning one last time.

"For a price," he added.

Garak went on red alert. "What price?"

Dabo!

"I'll think of something," said O'Brien. He stood up, and left the bar, whistling cheerfully as he went.

THE DEFINITIVE GUIDE TO...

THE KELVIN TIMELINE

We all thought it couldn't be done. How could anyone recast the original crew of the *U.S.S. Enterprise* from *Star Trek*: The Original Series and movies? Shatner, Nimoy, Kelley... it just cannae be done, Captain – they're filmmakers, not miracle workers!?!

With *Star Trek: Enterprise* wrapping four years previously, ending *Star Trek*'s unbroken run from 1987 to 2005 (more if you count the movies, but those were more case-by-case), fans the world over held their collective breath as the man began mega-smash TV phenomenon *Lost*, JJ Abrams, rebooted their beloved franchise on the big screen. And knocked it out of the intergalactic park. The genius move was to genuinely make it a variant rather than a straight remake, placing it simultaneously within and outside the existing canon through some inspired technobabble deus ex machina. Pine, Quinto, Urban... all exceeded expectations and *Star Trek* was reborn and hasn't looked back since.

So, strap in and keep your eyes peeled for alternate future Romulans as we take you through what makes the Kelvin timeline movies so, well, cool...

WORDS: RICH MATTHEWS

KELVIN UNIVERSE VITALS

STAR TREK

- 11 of 13 films
- Released May 8, 2009
- Directed by JJ Abrams
- Written by Roberto Orci & Alex Kurtzman
- Produced by Abrams & Damon Lindelof
- Studio: Paramount Pictures
- Production Companies: Bad Robot; Spyglass Entertainment
- Running Time: 127 minutes
- Worldwide Box Office: $385.7 million
- The Story: The destruction of the *U.S.S. Kelvin* by a huge mysterious vessel from the future changes the Federation forever, including newborn James Kirk, whose father dies in the disaster. The delinquent 20-something Kirk is convinced to join Starfleet by Captain Christopher Pike, with both onboard the newly christened *U.S.S. Enterprise* when the marauding vessel reappears, this time with an alternate future version of the starship's first officer, Spock...

STAR TREK INTO DARKNESS

- 12 of 13 films
- Released May 15, 2013
- Directed by Abrams
- Written by Orci & Kurtzman; Lindelof
- Produced by Abrams, Orci, Kurtzman, Bryan Burk & Lindelof
- Studio: Paramount Pictures
- Production Companies: Bad Robot; Skydance Productions; K/O Paper Products
- Running Time: 132 minutes
- Worldwide Box Office: $467.4 million
- The Story: The Federation suffers a series of terrorist attacks. The *U.S.S Enterprise* is tasked with getting to the bottom of an increasingly labyrinthine mystery that reveals deep corruption in Starfleet – and brings Kirk face-to-face with one of his greatest ever foes…

STAR TREK BEYOND

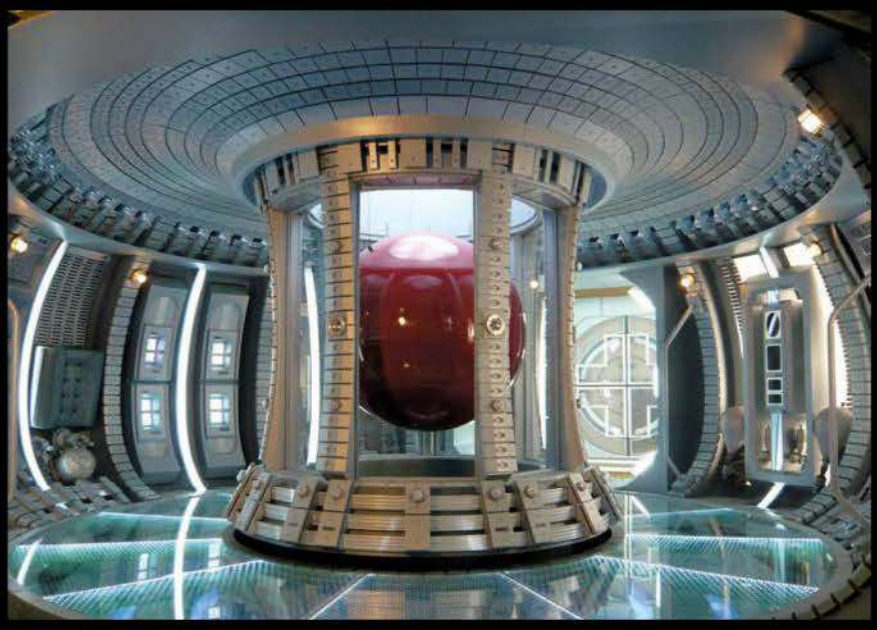
- 13 of 13 films
- Released July 7, 2016
- Directed by Justin Lin
- Written by Simon Pegg & Doug Jung
- Produced by Abrams, Orci, Kurtzman, Lin
- Studio: Paramount Pictures
- Production Companies: Paramount; Bad Robot; Skydance; Alibaba Pictures; HuaHua Media; Sneaky Shark; Perfect Storm
- Running Time: 122 minutes
- Worldwide Box Office: $343.5 million
- The Story: When the *U.S.S. Enterprise* is attacked by a swarm of small unknown alien spacecrafts on the fringes of Federation space, the crew must face the dark past of Starfleet and find a way to escape what looks like certain doom…

SO, WHAT ACTUALLY HAPPENED – AND WHAT CHANGED?

This being *Star Trek*, when a reboot of the original cast was proposed, the sci-fi savviness of the audience allowed the filmmakers to adopt a "have our cake and eat it approach" by both updating the characters and settings for modern noughties audiences while using smart science fiction plotting to leverage the idea of multiverses (before that word was a thing; in 2009 it was "alternate timelines"). This also allowed legacy actor Leonard Nimoy to reprise his Spock role and appeal to die-hard fans. But what precisely was the conceptual MacGuffin they used to it and how did it change the timeline?

THE INCITING INCIDENT

In 2386, a supernova threatened massive destruction. Ambassador Spock harnessed "red matter" (a volatile substance that creates artificial black holes when ignited; a single drop can collapse a star or consume a planet) to create a singularity to absorb the supernova. It worked but not before the supernova destroyed Romulus. Romulan mining ship Narada bore witness and its captain blamed Spock. Both ships were pulled into the black hole and hurled through space time – the Narada to 2233; Spock 25 years later, in the new timeline Nero's subsequent actions created. Nero's primary action upon arrival in the 23rd century was to destroy the first Federation ship in sight, the *U.S.S. Kelvin*, reshaping the timeline as we know it.



THE U.S.S. KELVIN (NCC-0514)

- *Kelvin-class* (active 2225-2233)
- Captain: Richard Robau
- First Officer: Lieutenant George Kirk
- Ship motto: "All glory comes from daring to begin" (Eugene F. Ware, 19th Century Kansan author and politician)
- Named after British Irish physicist and engineer Lord Kelvin (William Thomson) – and JJ Abrams' granddad Harry Kelvin.
- Prior to the *Kelvin*, vessel registry numbers didn't begin with '0', instead simply having three numbers. This was apparently because NCC-514 was already assigned to *Saladin*-class *U.S.S. Rahman*… and 05/14 was Harry Kelvin's birthday.
- Writer Roberto Orci has commented that in the Prime timeline the *Kelvin* would have completed the journey to Earth prior to Kirk's birth, positing that the stress and trauma of the attack partly triggered Winona's labor. If ever made canon, that would mean Kelvin Kirk is older than Prime Kirk.

THE CHANGES

- James T Kirk's father George dies saving fleeing *Kelvin* crewmembers. In the Prime timeline, George lived to see his son captain the *U.S.S. Enterprise*.
- Kirk and, interestingly, Spock experience different upbringings. Kirk becomes delinquent; his future Vulcan best friend suffers bullying and discrimination (due to his half-human heritage) in the hardened universe created by Nero's intervention.
- These newer, dysfunctional incarnations end up in their key Starfleet positions on the (much newer) *U.S.S. Enterprise* more quickly – Kirk barely out of his cadet uniform.
- Starfleet gained access to advanced technology from the future, leading to more rapid technological development including transwarp beaming.
- Nero uses some of Spock's red matter to take vengeance by destroying Vulcan, killing billions, including Spock's human mother, Amanda.
- The relationships and interactions of the crew are accelerated and changed, with the most obvious example being Uhura and Spock romantically involved.
- Khan Noonien Singh is discovered by Admiral Alexander Marcus and awakened from cryogenic sleep much earlier. Marcus uses Khan to develop advanced weapons and starships.
- Khan's actions are now driven by his desire to protect his crew still in cryogenic suspension, then to take revenge against Admiral Marcus.
- Starfleet's purpose and role is much darker, questioning its mission of exploration and diplomacy.
- The original *U.S.S. Enterprise* is destroyed much earlier than in the Prime timeline.

KELVIN ENTERPRISE VS PRIME ENTERPRISE

In-universe, the shock of Nero's attack literally changed the physical and existential nature of Starfleet, leaving the Federation vulnerable and therefore more reactionary. When the alternate *Enterprise* launches (13 years later than in the Prime timeline) the Constitution Class is bigger, beefier, faster and tougher. IRL, to keep up with audience expectations, Abrams' *Enterprise* is more in line both visually and technologically with *Star Trek: The Next Generation*–era ships in terms of size, style and visible sophistication.

	PRIME	KELVIN
CLASS	Constitution (original – 2245-2285) / Constitution II (refit & A)	Constitution (original – 2258-2263; A – 2263+)
CAPTAINS	Robert April (2245-2250); Christopher Pike (2250-2265); James T Kirk (2265-early 2270s); Willard Decker (Stardate: 7410.2-7411); Kirk (Stardate: 7411); Spock (Stardate: 7412 – 8130.3, 2285); Kirk (8130.3-8210.3, 2285; Stardate: 8390, 2286–2293)	Christopher Pike (2258; 2259); Spock (acting: 2258); James T Kirk (2258; 2259-2263+)
CREW COMPLEMENT	2254 = 203; 2266 on = 430 approx.	Est. 650+
DECKS	22	31
ARMAMENTS	6 phaser banks; photon torpedoes; antimatter charges	6-12 phaser banks; photon torpedoes
DEFENCES	Deflector screens; shields	Deflector shields
PROPULSION	Thrusters; impulse drive; warp drive	Thrusters; impulse drive; warp drive
TOP SPEED	Warp 8	Warp 9
POWER	Matter/antimatter reactor	Matter/antimatter reactor
MASS	190,000 metric tons (210,000 short tons)	286,900 metric tons (317,100 short tons)
LENGTH	288.6 meters (947 ft)	725.35 meters (2,380 ft)
WIDTH	127.1 meters (417 ft)A	192 meters (630 ft)
HEIGHT	72.6 meters (238 ft)	109.6 meters (359 ft)
PRODUCTION DESIGN	Matt Jefferies; Andy Probert (A)	Ryan Church; Joseph Hiura; Sean Hargreaves (A)

CREW MANIFEST

James T Kirk

(Chris Pine)

If William Shatner's Kirk wasn't rock'n'roll enough for you (if not, check out *any* of his albums), Pine's incarnation is a conflicted tearaway rebel rather than a cocksure career officer. All the charisma and chutzpah are still present – especially with the ladies – but his more complex upbringing has left self-doubt warring against his natural conviction. He also has responsibility heaped on his shoulders younger than the Prime Jim, which of course changes the dynamic immediately in this more targ-eat-targ galaxy. Kudos to Pine for being so good in the role – he had awfully big shoes to fill.

Spock

(Zachary Quinto)

The Kelvin Universe appears hellbent on making Spock more emotional. Increased Federation xenophobia and resultant bullying; reactionary politics; loss of Vulcan and his mom… it's no wonder his blood regularly reaches boiling point. We can only imagine what this Spock is like during *Pon Farr*… at least this Spock has Uhura to help with that side of his life. Quinto is spot on in the ears; lucky given he has to actually share the screen with Nimoy. His chemistry with Pine and Urban's Bones is suitably fun, and the actor's natural "simmer" makes Spock feel more dangerous.

Nyota Uhura

(Zoë Zaldaña)

Depictions of Uhura very much mirror the times, so by 2009 a more proactive, independent comms officer becomes in many ways the third main character ahead of McCoy. She's in a (fairly volatile) relationship with Spock and her vast talents as a linguist are much more on display – setting a clear throughline to the even more capable 2020s version played by Celia Rose Gooding on *Star Trek: Strange New Worlds*. Zaldaña simultaneously pays fitting tribute to the trailblazing work of Nichelle Nichols while also carving a more contemporary niche for Nyota (and she finally gets a full name).

CREW MANIFEST

Doctor Leonard "Bones" McCoy (Karl Urban)
The Kelvin timeline explicitly places Bones and Jim at the Academy together, cementing the origin of their friendship. Bones remains older and more experienced, with his nickname – previously assumed to be a reference by Jim to "sawbones" slang for a doctor – now coming from their first conversation: "The ex-wife took the whole damn planet in the divorce. All I got left is my bones." Otherwise, the irascible old coot is his grumpy-loyal self.

Montgomery "Scotty" Scott (Simon Pegg)
Pegg offers a less overtly "butch" Scotsman than Jimmy Doohan – hard to imagine this engineer starting the fistfight in "The Trouble with Tribbles" – and he arrives on the *Enterprise* under very different circumstances, working a dead-end assignment on Delta Vega as punishment for a failed transporter experiment involving "Admiral Archer's prized beagle". He now also has a diminutive alien sidekick (Keenser – played by film legend, Deep Roy), with whom he's been perfecting his transwarp beaming theories.

Hikaru Sulu (John Cho)
While it took time for George Takei to be able to flesh out Sulu beyond his function as a competent helmsman, Cho got to buckle his swash much earlier and is more action-oriented. It's also established that family man Sulu is in a same-sex relationship, a pleasing nod to prominent LGBTQ+ activist Takei – even though the actor expressed some reservations about the decision, as he felt it deviated from Gene Roddenberry's original vision.

Pavel Chekov (Anton Yelchin)
In Yelchin's hands, Chekov remained a young, brilliant navigator – with a slightly expanded role in the Kelvin timeline, taking on more responsibilities and (goofy) involvement in the action. Sadly, Yelchin died prematurely before the release of *Star Trek Beyond*, with Walter Koenig's voice role as Chekov's grown son "Anton" in the last season of *Star Trek: Picard* a fitting tribute.

GIGANTIC GIACCHINO

Prolific composer and Abrams' longstanding collaborator Michael Giacchino brought his distinctive bombastic dynamism and stylistic range to the pantheon of renowned *Trek* composers. His distinct score synthesizes nostalgic 60s sci-fi kitsch (Alexander Courage would be proud) with soaring symphonic scope to create a simultaneously familiar yet fresh take on *Star Trek* music. The epic bravura opening of the 2009 reboot wouldn't be the same without his braggadocio.

SPACE WITH FLARE

Abrams' cinematographer-of-choice Dan Mindel brought a slick new look to the photography of *Star Trek*, including an abundance of lens flares and camera shake to make the 23rd century feel very present and immediate. Mindel's visual sensibility has informed the cinematic look and feel of all subsequent *Trek*, not least the sweep of the new era TV shows. Once *Star Trek* looked this good, it could never turn back.

TECH CHIC

Another collaborator dating back to Abrams' TV days, Scott Chambliss had the unenviable task of designing a new look for the *Enterprise*, perhaps the most beloved starship ever put on screen. Empowered to up the sophistication of the tech on display beyond The Original Series or *Star Trek: The Next Generation*, Chambliss paid witty homage to the 1960s work of Matt Jefferies within his gleaming, shiny vision for the ship, which sat alongside gritty and grimy Romulan design.

PERMISSION TO COME ABOARD

Captain Christopher Pike (Bruce Greenwood)
Just when you think honorable Pike is going to get a nicer end in the Prime universe, Khan kills him. Greenwood convinces us that he could inspire troubled youth Kirk to sign up to Starfleet, and almost made his Pike definitive… until Anson Mount stepped in.

Nero (Eric Bana)
The embittered, time-displaced Romulan who started the whole thing. Bana's immense screen presence looms large over the whole movie and gave us one of *Star Trek*'s best-ever baddies.

Peter Weller (Admiral Alexander Marcus)
Robocop on a starship. Not since Buckaroo Banzai adventured across the eight dimensions has Weller spent so much time in a spaceship – he makes for a sublime boo-hiss Starfleet villain.

George Kirk (Chris Hemsworth) and **Winona Kirk** (Jennifer Morrison)
It's no surprise Kirk is so awesome when his parents are a Norse God and a Disney Princess. This was Hemworth's breakout role, and it's a real shame that the much-touted fourth film team-up with his son never came to fruition.

Prime Spock (Leonard Nimoy)
Franchise credibility was brought by the Nimoy, in some of his last screen work. Bringing gravitas and poise, the moment where Pine's Kirk meets Nimoy is pure tingles.

Idris Elba (Krall)
The Wire and Luther star beamed out from under some really cool prosthetics, oozing hatred for Starfleet. Turns out for good reason! Don't worry, Elba fans, he looks more like himself as *Beyond* goes on.

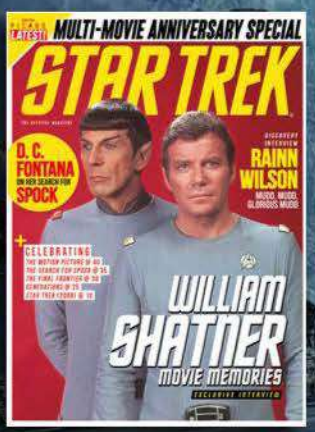
Khan Noonien Singh (Benedict Cumberbatch)
KHHAAAAN!!! Sorry, we had to get that out of our system. The Kelvin Khan is a more reptilian, sly beast in the hands of Cumberbatch than the alpha silverback Ricardo Montalban, thanks to years of Section 31 exploitation. Less scenery is chewed but he's very, very punchable.

Alice Eve (Carol Marcus)
(Human) love of Kirk's life (his true love has an awesome saucer and a pair of beautiful nacelles) ended up the mother of his son David in Prime, but here is embroiled in her father's nefarious plot.

Sarek (Ben Cross) **& Amanda Grayson** (Winona Ryder)
Chariots of Fire actor Cross didn't get the same screen time as *Star Trek* legend Mark Lenard and poor Stranger Things and Beetlejuice star Ryder got consumed by a dying Vulcan in the second reel, but both brought dignity and depth to their brief portrayals.

Sofia Boutella (Jaylah)
This stranded alien-of-unknown-origin's bravery and smarts basically save the crashed crew of the *Enterprise* from Krall on Altamid – not least through her salvaging of the *U.S.S. Franklin*. Boutella excels and has one of the coolest alien looks ever.

EXPLORE THE *STAR TREK MAGAZINE* ARCHIVES



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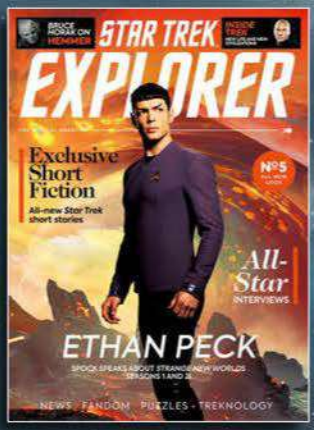

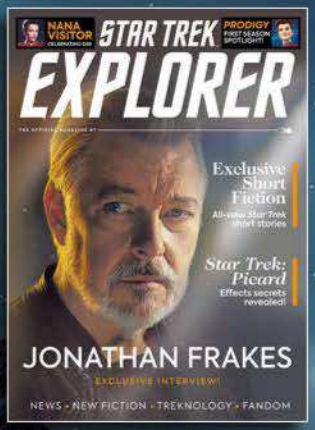

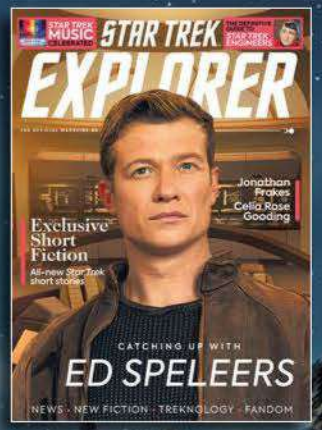

LARRY NEMECEK'S

A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

We knew 2024 would be different — but not like this!

I mean, did you have a sneaking suspicion that, even without "50 weeks of fresh *Star Trek*" all year long, there would still be lots to assimilate — with *Star Trek: Discovery*'s finale season, then *Star Trek: Prodigy* and its all-in-one BOOM drop, and the final season of *Star Trek: Lower Decks* still to come! (With *Star Trek: Section 31*'s movie timing still unannounced for this year or not, as we go to press).

And yet I didn't count on such a dizzying pace with "just" that amount of new stories and background material. Did you?

This summer's first-looks and news of casting for *Star Trek: Starfleet Academy* and *Section 31* have already sent curiosities into overdive — and while they are aimed to provide more variety at the *Star Trek* "buffet," they'll all still fit into what we dive into here each issue. Just as surely as the serialized and retro and animated and "kids' *Trek*" series have proven.

So much so that as summer headlines give way to another round of episodes, we're going to take a break this issue from our Fistful of Data sidebars — the "Canon Fodder" deep-dive and the "Lost & Found" archival backstage image dump — and just plow through some of the more recent queries that have turned up in our various digital mailboxes.

So, buckle up – and enjoy!

WORDS: LARRY NEMECEK

A QUESTION OF RANK

I just saw *Star Trek III: The Search for Spock* in the theater a few months ago, and it got me thinking about Scotty's rank, since he got promoted to captain in that movie. In *Star Trek IV: The Voyage Home*, he wears commander's rank - but in the later movies, he's back to captain's rank. Did they just have a costume mix-up for *The Voyage Home*?

PHILLIP HUNTER GILFUS, VIA FACEBOOK

Well, Phillip, I hate to break it to ya – but yes. It was, obviously, a wardrobe goof (and not that *Star Trek* is any stranger to those from time to time, despite best efforts – lookin' at you, Miles O'Brien, Tom Paris, and the entire non-captain cast of *Star Trek: Strange New Worlds*!).

QUANTUM CROSSOVER?

The late Dean Stockwell guested in *Star Trek: Enterprise*, Robert Picardo appeared in season one of the *Quantum Leap* sequel, and Scott Bakula appeared as the lead in both. When are we going to unify both universes and have people Leaping around the stars?
PAUL O'KELLY, @SPARKSF1 VIA TWITTER/X

A fair and fun point, Paul, but since the rebooted *Quantum Leap* was canceled after two seasons, there's not exactly a public hue and cry and campaign to bring it back and push for a stunt-casting moment like this. Besides, with recent *Star Trek* shows, there's already a line for a crossover: a *Doctor Who/Star Trek* event – realized for now in game form in, *Doctor Who: Lost in Time* and the *Star Trek: Lower Decks* mobile games released in August. But then again – never say never. Who knows when *Saturday Night Live* or some other venue could make it so?

Now we can talk about the real-world why – movie crews can have much turnover in those two-year gaps or so between shoots, in contrast to TV seasons, and the memory lapse over that gap even when crews do remain intact.

But you know, I have a hashtag saying: "Texture, not trivia" – meaning that any "error" we see and hear in aired and onscreen *Star Trek* might be disappointing, but could actually be turned around and embraced as just a bit of inevitable against-the-grain texture, or even imperfection in the universe. And it demands to be explained, not ridiculed.

So, since Scotty's obviously wearing commander's rank, as you point out – what happened? Did some contact or courier use channels to relay a message to Vulcan during the crew's self-exile from Starfleet, starting in with Scotty, first of all, that he'd been demoted over his enabling of the *U.S.S. Enterprise* sabotage and theft? And took a punishment pending final review, even ahead of his fellow officers, and even Spock and Admiral Kirk?

In all these years, that's one oopsie I'd never noticed (with the movie rank insignias post-*Star Trek: The Motion Picture* being so sparsely in the spotlight), but I think I'm going to stick with this one. Until a better one comes along!

02

FACIAL RECOGNITION

If genetic tampering is so taboo in *Star Trek*, how does the Soong family get away with looking identical? Is the distaste of gene editing from the Eugenics Wars, or is there more to it?
KALTOOK UTHARIAN, @PHOTOWHATNOW VIA TWITTER/X

Once again: Yep, that's pretty much it. The Eugenics Wars made such an impact on human psyche that banning genetic engineering and even post-birth gene editing (as we saw in "Doctor Bashir, I Presume") very much remained intact. I mean, look at the emotional impact of the shock trauma arising from the "synth attack" on Mars – and the supposedly enlightened Federation's knee-jerk panic in banning all android/synch research and development?!

Had the *Star Trek: Picard* season one late-life saga and the Zhat Vash plot that Jean-Luc uncovered never come to light, how many decades would the "synth ban" ostensibly have remained in place, just out of unexamined habit?

Interesting to note, however, that after "Space Seed" – the *Star Trek II: The Wrath of Khan* follow-up really didn't get into the genetics backstory – this point regarding ongoing bans on eugenics and gene editing were not really addressed until years later with that Bashir *Star Trek: Deep Space Nine* story, and then in a big way for the *Star Trek: Enterprise* Augments trilogy with a big look at its roots.

03

04

05

01 *Doctor Who, Star Trek* crossover game

02 *Star Trek:The Voyage Home*

03 Arik Soong

04 Altan Soong

05 Adam Soong

06

A QUESTION OF CANON

I think it's time people stopped fussing over canon. Some people say to themselves, "this isn't canon, in my opinion; therefore, I must prevent myself and others from enjoying it." Could Burnham's backstory have been handled better? Absolutely. But that's in the past now. The *Star Trek* powers-that-be seem to have a rule that if you want a headline, whip out your Spock. It's weird, but it's policy.
SCOTT ARMSTRONG, VIA FACEBOOK

Not a typical "Fistful" canon or making-of question, Scott, but thanks for raising this old chestnut of an issue. I couldn't resist.

Truly, "We reach, brother" – for the most part. I agree: Once any *Trek*-universe person, place, thing or concept has been out on film, it's chaos not to incorporate it – unless there's a major explanation up-front next time as to why. Which, to repeat, can be just as interesting in the long run as a diamond in the rough. But let me check you, just in case: For a story, filmed or otherwise, all "canon" really is, is just writing down what happens! And the more chapters or books, or episodes or series, that are created to meet a rising popular clamor for that story universe – the more the need to "write it down" to keep it straight!

Sometimes you have to "gap fill" the holes with a "best guess"... sometimes you have to "smooth over" or retcon the inevitable hiccups. But whether fan or pro, it's folly to trust an expanding story universe to memory alone.

Yet fans make the mistake of decrying "canon" the tool when what they intend, I believe, is to decry the way fans *use* it to judge other fans – or even other series: as a concrete finality, rather than just "the story so far." Or as just the glue that holds a universe together – especially when that universe is new, invented, and ever-expanding. A weird bit of gatekeeping, after the "screen canon" ship has sailed.

But hey, Scott — that's what we're here for!

07

CONTRATUAL CONUNDRUMS

Were Paul Fix, Lloyd Haynes, or Andrea Dromm given options on their contacts when they signed on for "Where No Man Has Gone Before" with the implications they would be regulars if it went to series? NBC certainly promoted them the same way they did Doohan or Takei.
ROGER MCCOY, @ROGERMCCOY, VIA TWITTER/X

In a word, yes, Roger. Just remember that the legal contracts and deal memos surrounding a fresh, unsold pilot (and trying hard not be that way, *and* also being picked up by a network!) – are a tricky thing, balancing the needs of producers to get on with their infant staff. Actors have to be treated fairly at every step of the way, and yet the production is still just scrambling to be seen and appreciated. Contracts for newly cast pilot actors do contain a series of step options – call it "incentive pay"! – with increasing salary and perks, but are still subject to staying on the show, and the show going on to series. Don't forget how Leonard Nimoy defined the term "breakout star" in 1967 and got threatened with recasting if he and his agent didn't back down from his demands he'd already agreed to. But in this case, it's clear Gene Roddenberry wanted to tweak the roles of doctor and comms officer yet again – he had to get DeForest Kelley in there, by hook or by crook! – and Dromm, here in the first of only three non-modeling credits in her career, would soon decide to leave acting of her own accord.

Of course, "promotion" in this case is the barest of publicity mention – aimed at the smallest circle of station managers and network deciders – in the booklet later made famous by the nervously airbrushed image of Spock's Vulcan ear points to a less-satanic edge. So the equality of the "lesser cast" wasn't exactly a hard-and-fast contract item, to being with. Just think how far and more sophisticated all aspects of TV production have evolved in 60 years – starting with billing and residuals, overlapping the effects of the "ensemble" TV revolution of the 1980s. Remember, it was the 1960s where our iconic "regular" heroes languished for years on those end-title screens, not out front as we expect today.

DATACORE

LARRY NEMECEK

As a longtime Star Trek author of bestseller The TNG Companion, *speaker, consultant, interviewer, archivist and editor* ***Larry Nemecek*** *hosts* The Trek Files *weekly for Roddenberry Podcasts, livestreams* Trekland Tuesdays Live, *and leads the Portal 47 monthly "backstage" fan experience and Trekland Treks location site day tours from larrynemecek.com. He is also half of* Cadet Alice and Dr. Trek Talk Prodigy *with his granddaughter, and his updated Star Trek: Stellar Cartography map/book set continues to guide fans and Star Trek TV creators alike.*

06 Andrea Dromm as Yeoman Smith in "Where No Man Has Gone Before"

07 Khan confronting Chekov in *Star Trek: The Wrath of Khan*

08 Spock's characteristic look was airbrushed away in an early promotional brochure for the series produced by the NBC Sales Department sent to station affiliates and advertisers.

THE COLLECTORS GUILD

LISA HERRERA EXPLORES RARE *STAR TREK* MERCHANDISE AND RELICS...

Although I collect from all the series of *Star Trek*, my favorite items are from the 1960s and early 1970s. Items from the early days of the show and the beginning of the fan phenomenon are hard to find and even harder to acquire, which certainly triggers my treasure hunt instinct. But more than that for me, the merchandise of the time most often has a quirkiness about it that reveals how little the manufacturers knew about the property they were hoping to profit from. Just slap on the *Star Trek* name and a picture or two of the main characters or the *U.S.S. Enterprise* and – voila! A delicious inside joke shared just amongst *Star Trek* fans.

WORDS: LISA HERRERA AKA 1TREKFAN

STAR TREK: TRADING CARDS

Manufacturer: A&BC
Year: 1969

A good example is the A&BC trading cards made in the UK in 1969 and centered around the episode "What Are Little Girls Made of?" I learned recently that these cards came one to a pack, which certainly must have contributed to the difficulty and the triumph of assembling a whole set. A complete set of 55 cards in good condition sells for US$1000 or more on a popular auction site.

My cards have some wear around the edges, which meant I didn't pay nearly that price for the set. But I like to have these cards in my collection because, firstly, they came out in the last year of *Star Trek* being on television; secondly, they were the first color *Star Trek* trading cards; and thirdly, the mistakes on them are hilarious!

In just the first three cards alone, Captain James Kirk is re-named Roger, Mr. Spock is said to be half Martian, not Vulcan, and the *U.S.S. Enterprise* appears to be called "Star Cruiser"! I know these kinds of mistakes drive some fans crazy. I'd probably hate modern errors of this magnitude! But I appreciate them on vintage items as a sign of the times.

STAR TREK: ALIEN ACTION FIGURES

Manufacturer: Mego
Year: 1975

Which brings me to my *Star Trek* Mego aliens. The Mego Museum suggests that most of the eight-inch alien action figures that came out in 1975 and 1976: a Cheron, a Gorn, the Keeper and a Neptunian in series two, and the Talosian and a Mugato in series three, might be better described as "inspired by" the series than "from" *Star Trek* because of how far their appearance strays from what we saw on TV. For me, all the more reason to have them in my collection!

I actually once thought I'd *never* be able to get my hands on any of the original *Star Trek* Mego aliens, apart from the fairly easy to find Klingon, because they didn't show up all that often, and tended to be pricey when they did. In the original blister packs, they are usually still out of my reach: a sealed Romulan in like-new condition sold for more than US$2000 not too long ago. But loose aliens have become more accessible in recent years so with luck and persistence, I have managed to acquire them all, including the much-coveted and more screen-accurate series three figures: an Andorian and a Romulan!

STAR TREK: SPACE FUN HELMET

Manufacturer: Enco
Year: 1976

Of all my quirky *Star Trek* collectibles, the 1976 *Star Trek* Space Fun Helmet from Enco has become my favorite. Styled like a police helmet but with two antennae and a "flashing light emitter with pulsing sonic sound" on top, the only way to know the toy was supposed to be from *Star Trek* was the box and the set of labels to spell out Kirk, McCoy, Spock or Scott on the helmet front. In the past, from conversations with *Star Trek* fans, I really didn't think there were too many of us who knew about, let alone appreciated, this delightful misfit toy. That is, until the last episode of *Star Trek: Lower Decks* season one in 2020. Imagine my shock when, at the climax of the episode, a hidden store of weapons and other contraband is revealed, and one of the characters in the background is seen holding up an Enco Space Fun Helmet, effectively making it canon in the *Star Trek* universe! O frabjous day! Callooh! Callay! I chortled in my joy. I really did.

It turns out showrunner Mike McMahan also has a soft spot for the Space Fun Helmet. When I managed to show him mine through a popular social media site, he replied, "I'm so jealous."

Not anymore, though. In an online interview, he later revealed one of his crew made him an adult size Space Fun Helmet. Now *I'm* the jealous one!

BY IBRAHEEM KAZI

WORDSEARCH

THIS ONE'S ALL FOR CHEKOV, SO GRAB YOUR COMPASS AND A MAP.
LET'S CHART A COURSE TO FUN AND NAVIGATE OUR WAY THROUGH THESE GAMES!

01. PAVEL
02. CHEKOV
03. WALTER
04. KOENIG
05. ANTON
06. YELCHIN
07. RUSSIAN
08. ENSIGN
09. NAVIGATOR
10. CATSPAW

J	M	G	B	G	L	K	T	P	F	K	T	G	N	L	P	K	K	R	A	Q	C	C	S	S
M	Y	J	V	O	Z	A	B	C	G	H	V	I	M	T	K	N	N	G	H	U	G	A	L	M
V	R	U	S	S	I	A	N	F	C	J	K	I	I	X	P	V	N	G	J	Q	F	T	C	X
N	F	M	E	H	M	G	K	K	H	K	B	K	C	M	A	S	W	D	Y	A	M	S	Z	B
B	B	N	V	Z	F	R	V	M	D	A	T	L	S	F	V	U	T	C	M	F	N	P	D	G
E	V	E	D	M	O	K	N	U	K	W	B	U	A	R	E	S	P	S	N	G	J	A	C	D
C	S	F	N	K	R	K	N	A	G	V	O	K	I	G	L	X	C	F	K	A	F	W	H	H
J	Q	N	T	S	Y	Y	F	D	R	R	N	H	N	C	G	B	N	N	R	B	C	L	V	P
O	V	T	D	H	I	C	O	G	S	N	M	V	S	D	W	E	N	S	Z	N	B	D	B	X
K	R	C	V	B	L	G	N	V	O	R	K	S	X	P	D	N	J	L	W	E	C	E	W	S
G	N	E	Y	M	D	H	N	E	Q	C	L	G	S	N	E	C	L	C	P	K	B	F	H	N
D	C	B	L	W	N	R	P	B	L	N	V	O	M	O	D	R	N	D	G	O	Y	I	G	Y
A	M	H	V	A	Y	W	X	C	B	F	W	H	D	N	B	H	P	I	H	J	K	A	E	Y
L	F	H	B	L	Y	L	U	H	I	M	A	R	U	G	V	L	N	R	Y	L	Q	N	A	E
A	D	A	N	T	Z	T	B	S	B	E	X	N	J	J	Q	E	P	M	H	T	R	T	B	N
A	T	Q	T	E	T	K	W	N	V	D	B	N	M	V	O	K	D	R	B	R	Z	X	F	D
H	V	T	Y	R	H	S	N	I	T	V	T	I	E	K	B	V	F	S	G	R	D	B	J	X
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S	M	E	S	A	H	S	H	W	Q	T	G	H	L	C	J	R	T	G	N	Y	N	H	P	Z
G	P	L	L	R	C	H	E	K	O	V	J	G	V	J	Y	O	L	H	L	B	T	G	W	V
J	C	O	V	C	S	C	L	D	S	T	O	R	F	D	R	M	B	G	V	T	O	E	C	R
R	S	H	Q	M	H	Z	D	G	W	M	E	G	E	C	S	K	F	K	Z	N	N	X	E	C
T	V	A	S	C	G	I	C	V	R	G	R	N	H	C	A	B	X	B	S	I	E	H	R	B
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J	F	I	Q	N	H	W	R	P	Y	S	R	D	Z	D	Y	E	A	A	D	I	G	Y	K	D
Z	M	R	A	O	N	A	V	I	G	A	T	O	R	J	G	D	N	G	N	H	Z	W	F	X
N	R	C	N	Q	K	E	G	E	S	Q	J	T	E	Z	T	E	C	S	F	O	F	F	R	H

1-7: Wrong way dummy.
8-16: You just about got us there.
17-21: You're capable of navigating us to planets not yet known!

To Boldly Quote

"The Garden of Eden was just outside [Moscow]. A very nice place. It must have made Adam and Eve very sad to [leave]."
"I am [proud] of what I am. I [believe] in what I do. Can you say that?"
"If... if I [live] long enough, I'm going to run out of [examples]."

Wordsearch

Spock the Difference

SPOCK THE DIFFERENCE

(X6 DIFFERENCES)

WE HIT SOME TURBULENCE TRAVELING AND NOW OUR SYSTEMS HAVE GONE HAYWIRE! WE NEED YOU TO IDENTIFY THE ISSUES WITH THESE IMAGES.

TO BOLDLY QUOTE

SEEMS OUR COMMUNICATORS ARE ALSO ON THE FRITZ, FIND OUT WHAT WAS REALLY SAID IN THESE MESSAGES.

"THE GARDEN OF EDEN WAS JUST OUTSIDE [_____]. A VERY NICE PLACE. IT MUST HAVE MADE ADAM AND EVE VERY SAD TO [_____]."

"I AM [_____] OF WHAT I AM. I [_____] IN WHAT I DO. CAN YOU SAY THAT?"

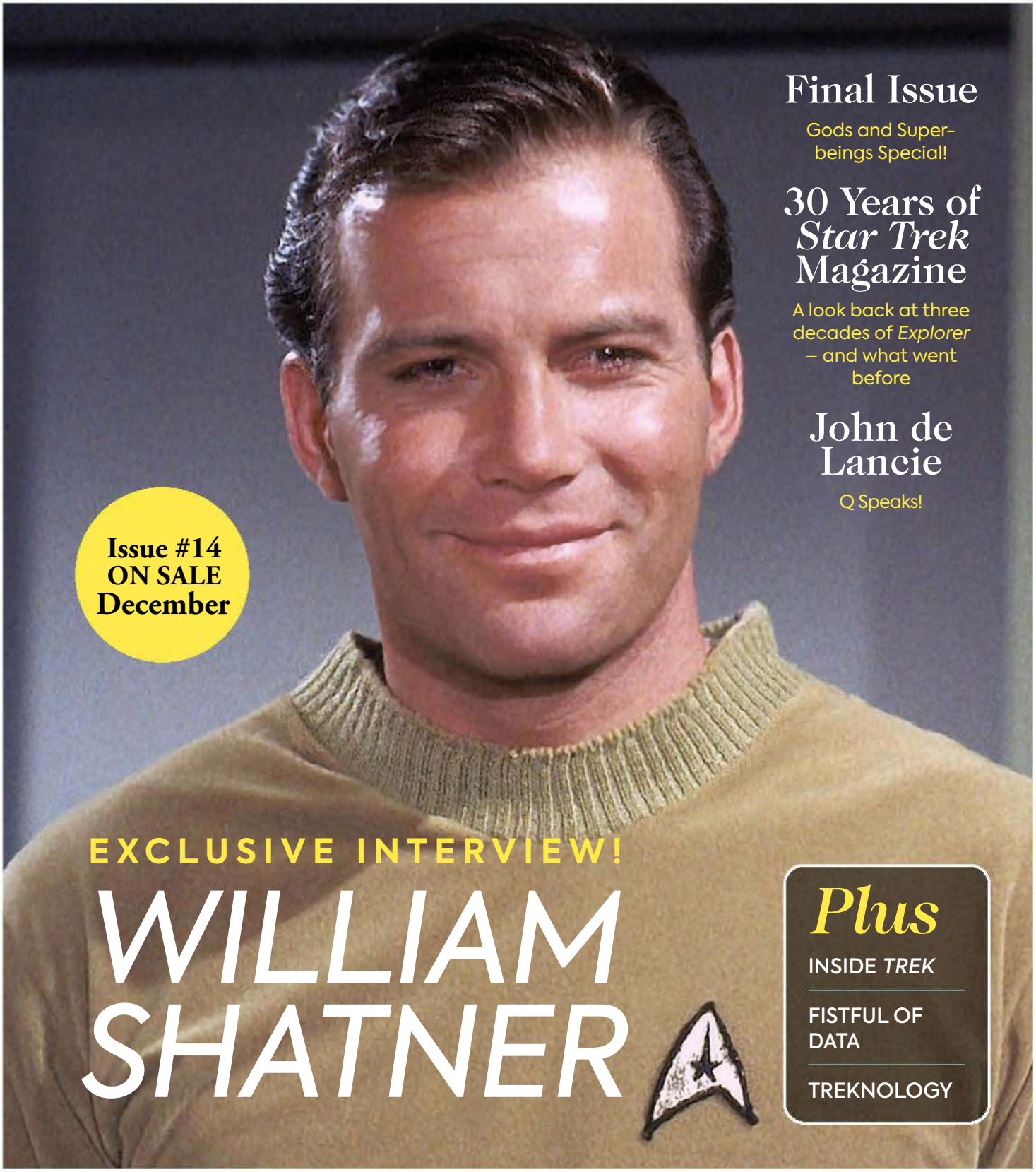
"IF... IF I [_____] LONG ENOUGH, I'M GOING TO RUN OUT OF [_____]."

THE WARPED FACTOR · Red is for Recycling · (or How Starfleet Earned its Green Credentials!) by Coop

Starfleet Supplies Recycling Division...
Here's your nearly-new Starfleet Security uniform, cadet!
I've often wondered, why is it that security shirts are all bright red?
Well, the average career of a human security officer barely lasts one episodic unit.
That's (at most) 45 minutes in Earth time.
We can't afford that many replacement uniforms!
Thankfully, red doesn't show the blood, so...

STAR TREK™ EXPLORER

Next Issue



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STAR TREK EXPLORER

THE OFFICIAL MAGAZINE

DIGITAL SUPPLEMENT

Captain's Log

Just when you think you think you know your *Star Trek,* along comes another gem from the history of the franchise to entertain. A case in point being the NASA photographs featured here, snapped back in April 1967, when actors **James Doohan** *(Chief Engineer Montgomery 'Scotty' Scott)*, **DeForest Kelley** *(Chief Medical Officer Leonard 'Bones' McCoy)* and show creator **Gene Roddenberry** visited the **Dryden Flight Research Center**, now **NASA's Armstrong Flight Research Center** in California.

They're seen here in front of the **Northrop HL-10,** one of five US heavyweight lifting body designs flown at the Center, from July 1966 to November 1975, to study and validate the concept of safely maneuvering and landing a low lift-over-drag vehicle designed for re-entry from space.

The actors and show creator also took a good look at the **X-15**, an aircraft used to set the world's unofficial speed and altitude records of 4,520 mph (Mach 6.7) and 354,200 feet, in a program to investigate all aspects of piloted hypersonic flight. Doohan spent time with NASA pilot **Bruce A. Peterson**, a test pilot for the experimental **M2-F2** lifting body aircraft who, a month later, barely survived a horrific crash of the vehicle.

If you needed any more evidence that *Star Trek* was always in step with the cutting edge of science, as well as science fiction, then this is surely it!

We're heading back to the early days of *Star Trek* in this digital supplement, too, with archive interviews with the late **Majel Barrett Roddenberry**, who was there at the very start of the ongoing adventure, and director **Cliff Bole**: and, of course, we have two all-new short stories for our loyal subscribers too, from David Mack and Rich Handley, the latter tale featuring *Star Trek: Deep Space Nine*'s holographic crooner, *Vic Fontaine*, played on screen by the late **James Darren**. Please raise a hat, glass or cheer, as appropriate, before you read it.

John Freeman
Editor

STAR TREK™
STAR TREK
THE OFFICIAL MAGAZINE

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EXCLUSIVE FICTION

Freeblade

STORY: DAVID MACK
ART: IAN STEPFORTH

2369
Beta Quadrant

Kendi entered the Ghoul's sanctum like twilight, silent and steeped in shadow. The youthful Romulan woman moved in feather-soft strides, her thoughts clear, her hand steady on the grip of her sheathed *tan qalang*. Skirting the octagonal chamber's dimly lit perimeter, she slipped past most of the Ghoul's retainers and paused only when she was close enough to catch the musky fragrance of the slender crime lord's Orion-made cologne.

Then she stood tall and stepped into the light, emerging between a pair of the Ghoul's hired guns, both of them canine-looking male Anticans. It took the guard dogs a second to realize the woman was really there – and then they reached for their disruptors.

She drew her sword.

She sliced one guard's pistol in half before it left his holster.

The second guard froze, his weapon out but still pointed at the floor, as her blade gave his throat a cold, metallic kiss.

The Ghoul and his minions stood paralyzed with dread.

With her sword steady at the Antican's neck, she made eye contact with the Ghoul. "I'm not here for you. Call them off."

The tall, gray-skinned Betelgeusian in a bespoke suit made a calming gesture to his assembled cohort, a palms-to-the-floor signal to stand down. As the others in the room relaxed, he turned his leathery, skull-like visage back toward Kendi. "Speak."

Moving with caution, she sheathed her sword and stepped out to confront the crime lord. "You are the Tsunkatse lord known as the Ghoul."

"I am. Who are you?"

"Sister Kendi of the Qowat Milat."

"What is a 'Qowat Milat'?"

"An order of Romulan warrior-nuns devoted to the principle of absolute candor."

The Ghoul narrowed his eyes.

"State your business."

"Seven months ago, a gang of Remans kidnapped a Romulan boy from Terix III, inside the Romulan Star Empire. A boy too young to fight. He was sold through a network of sentient traffickers to a Balduk slave-trader named Gresk. Who last week sold the boy to *you*."

The accusation made the Ghoul wince. "You must be mistaken. I know of –"

"Do *not* lie to me. I *know* you have the boy."

"Do you?"

"Your henchmen left a trail of blood on half a dozen worlds spread across more than a hundred light-years. Every drop of it leads to your doorstep."

A cold smile cut deep wrinkles in the Ghoul's face. "What do you want?"

"The boy. Alive and unharmed. Now."

The Betelgeusian *tsk-tsked*. "You didn't think it would be *that* easy, did you?"

"No. But you asked what I wanted. So I told you."

"Ah. I see. That would be the 'principle of absolute candor' you mentioned."

"Yes."

The Ghoul lifted his chin. "If you want the boy, win his freedom in my arena. Beat three of my best in unarmed combat, and I'll let him go."

She white-knuckled the grip of her *tan qalang*. "*Un*-armed combat?"

"Those are my terms. Yes or no?"

Kendi scowled. "I need proof the boy is alive and unhurt."

"We can call up a vid feed from the prisoners' quarters."

"Vid feeds and holograms can be faked. I will speak with him in person."

"Oh, will you?"

"Yes."

The Ghoul smirked. "And if I refuse?"

"You'll be dead before you hit the floor."

"And then my men would kill you."

"BECAUSE WHEN ALL ELSE FAILS, AND ALL HOPE IS LOST, ONLY THEN MAY THE DESPERATE ASK THE QOWAT MILAT FOR THE AID OF A QALANKHKAI. A FREEBLADE."

"True. But you won't live to see it, so what will it matter?"

The Ghoul chewed on that. "Very well. You may see him for five minutes. *After* you surrender your blade."

Kendi removed her sheathed *tan qalang* from her back and set it on the floor.

"Take me to the boy."

Dressed in filthy tatters, the boy huddled in a corner, as far as possible from the bars of his cage. From outside, Kendi couldn't tell if he was alive. He didn't move or make a sound, as if he thought he could disappear into the grime and shadow if only he kept absolutely still.

With her eyes still on the boy, Kendi told the Ghoul's hired thugs, "Open the door."

The taller Balduk used a security card to unlock the cell's gate. Magnetic bolts retracted with a sharp *clack* that echoed in the stony passageway. The shorter Balduk opened the door for Kendi, who stepped inside the cell. "Leave it open."

She crossed the cell in graceful silence. At the boy's side, she got down on one knee and tenderly set her hand on his shoulder. In Romulan, she whispered, "Tokaal Soleen?"

He lifted his head and stared at her, wide-eyed. "Yes?"

"I am Sister Kendi. Your mother, Nolaan, sent me."

Tokaal wrinkled his dirty face in confusion. "Why you?"

"Because when all else fails, and all hope is lost, only then may the desperate ask the Qowat Milat for the aid of a *qalankhkai*. A *freeblade*."

The boy studied Kendi with frightened eyes. "What are you going to do?"

"Fight three battles in the arena to win your freedom."

"But what if you lose?"

Kendi gently pushed a stray lock of greasy hair from the boy's face to reveal his eyes, and then she caressed his bruised cheek with the back of her hand. "Fear no darkness, my child." She mustered a wry smile to boost his spirits. "I did not come this far to *lose*."

Alone in the pitch-dark silo, Kendi heard only her own breathing. The Ghoul's henchmen had herded her inside the narrow tube with their pole-arms, whose headpieces had crackled with vivid green bolts of electricity. Now she waited.

The floor lurched upward. Kendi remained still, thanks to her stance being as wide as the space allowed, and was lifted slowly, inexorably, toward her fate.

Above her, the top of the silo spiraled open like an iris. Blinding white light poured in, along with the roar of a bloodthirsty crowd, which had packed the arena to standing room only.

One hundred thousand strangers howling like animals, calling for her death.

Kendi pivoted slowly to take in her surroundings. Light poured down into the arena from multiple enormous banks of flood lamps mounted high above its oval floor. Even as shapes and colors resolved into focus around her, the great tiers of seats that ringed the yawning space remained lost in shadow, reducing her audience to ghosts with angry voices.

She halted facing the Ghoul's viewing box, which was level with the lowest tier of seats, but set apart by walls, gates, and armed guards. He sat upon a chair that had been styled like an imperial throne and situated at the forward edge of the box, offering him an unobstructed view of the arena's floor. Kendi wasn't able to discern more than vague shapes gathered in the half-lit space behind him, but she saw that the Ghoul had brought Tokaal with him. The boy stood, trembling, next to the Ghoul's ostentatious cathedra.

The crime lord stood, and the crowd hushed.

In his left hand he held a leash tethered to Tokaal's neck; in his right he clutched a silvery goblet in which he lazily swirled some variety of dark purple libation. On his belt he wore Kendi's sheathed *tan qalang*, as if he had any right to bear a sacred blade. Hoisting his cup high, he smirked at Kendi. "It is customary to salute the lord of the games."

She approached his viewing box and halted a few meters in front of it. "Hail to thee . . . *lord of the damned.*" His smug look evaporated as Kendi arched one eyebrow. "Remember our agreement: When the last of my foes dies or yields, the boy goes free."

"I remember the terms."

Kendi struck a defiant pose. "Bring out your first piece of fodder."

The Ghoul cracked a mirthless smile. "I'll do better than that."

Behind her, Kendi heard a *swish* of steel. She spun about to see three irises swirling open in the arena floor.

From the one to her left rose a massive Chalnoth dressed in spiked leather battle gear. From the silo ten meters in front of her appeared a Nausicaan, one of the tallest of its species she had ever seen. Out of the last silo came a creature packed with dense muscle beneath a thick and scaly brown hide, its eyes as cold and keen as any blade—a Hirogen hunter.

Kendi scowled at the Ghoul. "What is this? I agreed to three matches against your best fighters."

"No, I said 'beat three of my best in unarmed combat.' "

"You never said all three at once."

"And *you* never specified one at a time." He bared his teeth in a malevolent grin. "If you want the boy, this is the price. But I'm not unreasonable. Renounce him forever, and I'll let you depart unharmed, as long as you leave immediately."

Kendi fumed. *I was hasty. Careless. But the boy must not suffer for my mistake. This error is mine alone – and I must make it right.*

She faced her three opponents and honored each with a subtle bow before she said, for all to hear, "Please, my friends – choose to live."

They chose to attack.

The goliaths raced at Kendi, their running steps sending tremors through the dusty ground. She had hoped they might stagger their attacks or get in one another's way, but the trio spread out enough to flank her and prevent her from making a full retreat, while staying close enough to converge and attack in unison.

As they struck, Kendi bent like a reed in the wind and swayed between their clumsy swinging fists. Flailing at

air, they stumbled, while she flowed like a river beneath their running feet. She rolled to a halt and came up on one knee as the hulking brutes collided.

They pushed free of their accidental huddle and faced her. The Chalnoth charged, throwing punches in combinations. Kendi dodged and ducked the Chalnoth – only to be clotheslined by the Nausicaan, who had used the Chalnoth's attack to mask his own. The Nausicaan's armored forearm broke her nose and knocked her flat on her back.

She rolled to her left to avoid being stomped by the Nausicaan – but then the Chalnoth seized the hood of her robe and lifted her off the ground until her face was level with his.

Kendi made knifehand strikes to both of his eyes, crushing them in their sockets.

Blinded and stunned, the Chalnoth dropped Kendi. She landed in a crouch, tumbled to the furry brute's flank, and kicked the side of his knee hard enough to break the joint with a wet snap of splintered bone and ripped tendons. He collapsed in front of Kendi. She leaped, wrapping her arms around his maned head as she arced over him, and used her momentum to twist his chin and break his neck with a sickening *crunch* before somersaulting back onto

SHE LUNGED TO HIT HIM WHILE HE WAS STILL IN THE AIR – ONLY TO BE HIT FROM THE SIDE BY THE HIROGEN, WHO PROVED MUCH FASTER THAN SHE HAD EXPECTED.

one knee, facing her two remaining opponents with warm, bright-green blood from her nose dripping from her chin.

The Hirogen sidestepped around the fallen Chalnoth.

The Nausicaan leaped over the body and fell like a meteor toward Kendi.

She lunged to hit him while he was still in the air – only to be hit from the side by the Hirogen, who proved much faster than she had expected. He tackled her, cracking three of her ribs with his shoulder. She tried to writhe free as she and the hunter tumbled over the dusty ground, but the Hirogen caught the back of her robe and pulled her back into his clutches.

His elbow hammered her left clavicle and snapped it like a dry twig.

He paired the crushing blow with a punch that launched several of Kendi's teeth into the air along with a frothy green spray of bloody sputum. His second punch struck her temple, and the vision in her right eye went dark. Dizzy, she fell and landed flat on her back.

The Hirogen pounced to finish her.

Her first kick struck his groin. Her second broke his chin.

Groaning and momentarily stunned, he stumbled to her left.

She heard the Nausicaan charge from her right.

The fanged, gray-skinned gladiator had pulled out a hidden weapon, a blade small enough to conceal inside his fist. He lunged at Kendi – who turned and flowed with his attack, neither blocking nor parrying it, but instead redirecting it past her – into the Hirogen's throat.

The two monstrous fighters stared at each other in mutual shock – the Nausicaan at his blade in the Hirogen's jugular, and the Hirogen at the realization he had just been killed.

Inside a drooping fold of the

Nausicaan's leathers, Kendi saw the grip of another hidden weapon. Her hand struck like lightning and stole the blade from its sheath.

The Nausicaan freed his tiny knife from the Hirogen's throat – just as Kendi thrust the stolen blade up through the underside of his jaw and the roof of his mouth, into his brain.

For good measure, she gave the dagger a savage twist.

She staggered aside to let the Nausicaan and the Hirogen slump into the dirt.

Bruised, broken, and bloody, Kendi faced the Ghoul.

"Free the boy."

The crime lord eyed her with disdain. "No."

Kendi's fury swelled. "We had an agreement."

He drew a disruptor from under his robe and fired a shot from his hip. It hit Kendi in the chest and knocked her off her feet. "Which you are no longer in any condition to enforce."

Fighting for breath, Kendi forced herself to sit up and look the Ghoul in the eye. Her voice had been reduced to a gravely rasp. "Let. Him. Go."

"Said the woman in no position to make demands." He raised his disruptor and aimed it at Kendi. "But thank you for such a splendid show."

He was about to fire when his eyes widened in horror – no doubt thanks to the cold bite of a blade pressed to his throat, and a woman's whisper from behind his ear: "Choose to live."

The Ghoul gazed in all directions for some sign of rescue, only to find he was not alone in his predicament. His bodyguards and top lieutenants all had become monuments to fear with Qowat Milat *tan qalangs* hovering under their jaws. A dozen of Kendi's sisters had manifested from the shadows with their faces hidden, silent agents of justice and vengeance, all come to guarantee that the Ghoul honored the terms of his own bargain.

One of the warrior-nuns approached Tokaal, took the boy's hand, and led him away, into the shadows and forever beyond the Ghoul's reach. Another sister liberated the *tan qalang* from the crime lord's belt and returned it to Kendi in the arena below with one elegant toss.

Kendi caught her sheathed sword and nodded her thanks to her sister, who saluted her with her palms first pressed together and then opened outward, like a book.

One by one, the sisters vanished into the shadows, until at last Kendi kneeled alone before the Ghoul and his minions. He glared at her, his hatred cold and pure. "Enjoy your victory, Romulan. But know this: I *will* find you – *and* your sisters."

"You will *never* find my sisters. But they can *always* find you. As for me?" Kendi used her *tan qalang* as a crutch to force herself to her feet. Standing tall, she met the Ghoul's dark stare with her own. "Pray you never see me again."

The Ghoul stood speechless as the semi-musical hum of a transporter beam filled the arena, which dissolved around Kendi like a bad dream dispelled by the break of dawn.

THE FIRST ONE

MAJEL BARRATT INTERVIEW

Actress Majel Barrett-Roddenberry, who died in 2008, was best known for her roles as various characters in Star Trek: Nurse Christine Chapel, Number One, Lwaxana Troi, and the voice of most onboard computer interfaces throughout the series from 1966 to 2023.

WORDS: IAN SPELLING

Back in 1998, Ian Spelling met with her for Star Trek Magazine, this interview first appearing in Issue 38...

Even after all these years, Majel Barrett-Roddenberry remains the First Lady of *Star Trek*. Barrett-Roddenberry, the widow of *Star Trek* creator Gene Roddenberry, has been there from the very beginning – from The Original Series pilot, "The Cage", in which she played the soon-jettisoned character Number One, and is still involved in the series today. It seems that, one way or another, she'll always remain part of the *Star Trek* universe.

"I used to scoff at that title, 'First Lady of *Star Trek*'," admits Barrett-Roddenberry, who's also the First Lady of *Gene Roddenberry's Earth: Final Conflict*, the freshman science fiction series that she co-executive produces and in which she plays a recurring character. "But now I wear it with a great deal of pride. It's taken on a whole new meaning for me. It just seemed to be a little much at the time, 'First Lady of *Star Trek*', but basically it says what it means right now. I am very proud that there's a lot of *Star Trek* out there, and that there's a lot of history out there that's connected with it."

Her involvement with *Star Trek*, of course, led to Barrett-Roddenberry meeting and marrying Gene Roddenberry and three decades of intermittent work as an actress playing *Nurse Christine Chapel* on The Original Series and some of the films and *Lwaxana Troi* on both S*tar Trek: The Next Generation* and *Star Trek: Deep Space Nine*. She also voices the computer on both current series of *Star Trek*, as well as on the *Star Trek Encyclopedia* CD-ROM. "Basically, *Star Trek* has given me a wealth of opportunities," agrees Barrett-Roddenberry. "It has given me work and a chance to act and stretch and also to do things outside acting that I wanted to do," she explains. "Of course, I didn't get a chance to do some of those things until *Earth: Final Conflict* came about. And some of the things I'm doing, like producing, I didn't know I wanted to do or even that I could do until *Earth* came about.

But, as with any career, not everything to do with *Star Trek* has gone as Barrett-Roddenberry would have liked. "There were several lost opportunities," she explains. "The Number One character was so great. I think she would have been my favorite character had she been given the chance to be develop. I didn't care that much for Nurse Chapel, to tell you the truth. She really wasn't that exciting a person or that exciting a character for an actress to play. Then Lwaxana came along and she, to me, is the epitome of them all. She's who I want to be."

But what of Number One? As seen in the original pilot, "The Cage", Number One was an intriguing woman with an air of mystery about her, a lieutenant who served as the second-in-command to *Captain Christopher Pike*. When NBC greenlit a second pilot, they insisted that audiences would never accept a female second-in-command and demanded that Number One be omitted. She was, and Barrett Roddenberry, who initially went by the name M. Leigh Hudec, instead turned up on *Star Trek* as Nurse Christine Chapel.

But how different might Barrett-Roddenberry's life have been if Gene Roddenberry had won the battle to keep Number One around?

"I think my life would have been a lot different," the actress responds with just a tinge of regret in her voice. "I don't think things would have been different between Gene and I, but I would have taken a different place in *Star Trek* history. It wouldn't really have changed any of the other characters, because Number One would only have been an added character, and the others would have stayed the same. But it didn't happen. I know I would not have been in the other series if it had happened, but I would have been in the original cast movies. That would have been a big plus. And I'd probably still be doing what I'm doing now with *Earth: Final Conflict*.

"It's interesting actually," the actress/producer continues. "If things had worked out differently, as I said, I might not have ended up doing *Star Trek: The Next Generation*, and I love Lwaxana. I don't know. That role was created specifically for me, so it still might have happened, even if I had already been Number One."

And what does Barrett-Roddenberry remember of Number One, and of what Roddenberry had envisioned for the character? "I remember the pilot vividly," she says. "I said 'Gene, where is she from?' He said, 'Oh, I don't know'. So I created a whole history for her. She was a test tube baby. She was one of about seven or eight that were developed at that time. She was brought up and only worked at one specific job. She didn't have a loving, warm relationship at home with her brothers and sisters, because people like her were bred for what they were supposed to become. I went on set with this great, long history, and when I looked at Gene he got this scowl on his face. He said, 'That isn't what happened at all'. So I said, 'Well, how did it happen?' He said, 'I don't know'. So I said, 'Then my way is as good as any.'

"Gene did write down some of his ideas for Number One, however. She was a very stoic creature. You know who she was at that time? She was the *Spock* character. When they got rid of Number One, they gave her features to Spock [Leonard Nimoy]. If you watch the original pilot, "Where No Man Has Gone Before", you'll see that Spock smiles in it. Spock didn't smile after that because Gene had changed the character."

Barrett-Roddenberry has said in the past that with each new, strong female *Star Trek* character, she has seen all that Number One could have been. *The Next Generation* gave us Dr Crusher (Gates McFadden) and Deanna Troi (Marina Sirtis), which represented a decent start. *Deep Space Nine* introduced a free-spirited *Trill* (Terry Farrell) and a tough second-in-command in Kira Nerys (Nana Visitor), while *Star Trek: Voyager* delivered the goods with Captain Janeway (Kate Mulgrew). "It's great

"I AM VERY PROUD THAT THERE'S A LOT OF *STAR TREK* OUT THERE, AND THAT THERE'S A LOT OF HISTORY OUT THERE THAT'S CONNECTED WITH IT."

"THE NUMBER ONE CHARACTER WAS SO GREAT. I THINK SHE WOULD HAVE BEEN MY FAVORITE CHARACTER HAD SHE BEEN GIVEN THE CHANCE TO BE DEVELOPED."

that it finally happened. It's 30 years too late for me," Barrett-Roddenberry notes, "but I take great pleasure in seeing Janeway on *Voyager*. I love it. Every time I see any strong woman on the shows, I'm happy about it, because that was what I was always bitching about."

These days, Barrett-Roddenberry spends much of her time in Canada, where *Earth: Final Conflict* is produced. That leaves her with precious little time for any other ventures, although she manages to keep her hand in the *Star Trek* cookie jar. "I do go to the occasional convention, but it's really more on behalf of *Earth* right now," she says. "But I still do the voice of the computer whenever they ask me to do it, whether it's for an episode or a CD-ROM or whatever. I do hope I'll be back on *Deep Space Nine* as Lwaxana. They haven't written anything for me in two years. I have to assume from that that they're just going to drop the Lwaxana character, but that would be a shame. It kind of leaves her out in the middle of nowhere and, besides, she's still married to Odo [René Auberjonois, as of the season four episode The Muse]. So I do hope they'll have her back at least once more in order to resolve everything."

01 Nurse Chapel (Majel Barrett-Roddenberry on the bridge of the *U.S.S. Enterprise*, alongside Captain Kirk (William Shatner) and Mr Spock (Leonard Nimoy)

02 Majel Barrett-Roddenberry as Nurse Christine Chapel

03 Majel Barrett-Roddenberry (right) in a scene from the series pilot

Barrett-Roddenberry also tunes into the various *Star Trek* offerings every so often and, for the most part, she likes what she sees. "It's not a religious thing," she explains. "If they send me a tape, I'll watch it. I don't sit at home and watch episodic television, any episodic television, unfortunately. I guess I'm too busy working in it. So, it goes by the wayside for me. But I enjoy most of what I see in *Star Trek*. I hear some of what's going on, like the [war] arc they did on *Deep Space Nine*. I do get e-mail from a number of people who say they don't like what's going on in the shows. I understand that, but *Star Trek* has to change. It can't be the same show it was 30 years ago. From what I've seen when I've been around the shows, Rick [Berman] and the other people running the shows now are doing a really good job."

You could say that Barrett-Roddenberry, co-executive producer David Kirschner and the others involved in *Earth: Final Conflict*, are doing a good job too. Based on an idea, pilot script and notes left behind by Gene Roddenberry, *Earth* recently ended production on its first season. The series stars Kevin Kilner as William Boone, a good cop trapped between two worlds when an alien species call the Taelons, or 'Companions', arrives on Earth. The Taelons instantly make the world a better place, but many doubt their true motives. Boone finds himself working for both the Taelons, as the Commander of Security and Interspecies Relations, and, secretly, for Earth's resistance forces.

"I'm extremely pleased with what we've done and what we'll be doing," reports Barrett-Roddenberry, who apart from producing also plays the recurring character Dr Julianne Belman, a secret Resistance sympathizer. "We've still got a long way to go, but we're off to a good start. I would like to see a little bit more of the Roddenberry concept in the flow and the formula of the show. Gene always had episodes which involved an overall problem, and then a B-story along with it. And an episode almost always involved science and technology in some way, usually in a way that didn't overwhelm the story but was part of the story-telling process. That's what I'd like to see more of on *Earth*. I also think that we've got one or two more deaths going on than we need to have. Gene was always so averse to that. He said that if we aren't smart enough to talk things out, we should not be putting weapons in the hands of people who are stupid. That's my constant fight. The show's distributors are always saying, 'More action. More action', and to them, more action means pulling out a gun and killing someone. So I'm constantly fighting that battle.

"But we're all having a ball. We're all settled in and comfortable with the show and the characters. I couldn't be more pleased with the work everybody is doing. It was great casting, and everybody is coming through even better than we thought they would. Kevin is wonderful. Even through the make-up, Leni [Parker as Da'an, the American Companion] has a subtlety that's just wonderful. We've really got a good group of people. It's been a beautiful experience so far. Dr Belman is actually the least developed character of the bunch, but we'll take care of that next year. I just wanted to get everyone else up and running. There's more to Dr Belman than you've seen so far. She'll do more than stand around and stick needles into people's heads."

Barrett-Roddenberry's comments offer an implicit confirmation that *Earth* will return to the airwaves for a second season. "I'm pretty confident that we'll be back on again next year," she states. "We're the highest rated new show of the new season. It's not official, but we've got to be renewed."

Executive producing *Earth*, Barrett-Roddenberry admits, has given her a genuine appreciation of all that her late husband, who passed away in 1991, did on *Star Trek* and *The Next Generation*. "I thought all of that stuff was just there for you. It's not," she comments. "I had no idea what Gene actually had to go through to deliver a show. In the early *Star Trek* days, we had a studio behind us. You just picked up the phone, called some department head and said, 'This is what I need', and it was all there for you. That's a little different from having to go out and discover it all for yourself. My day-to-day job is to basically do whatever David [Kirschner, her partner in Roddenberry-Kirschner Productions] asks me to do. There's a lot of reading material and commenting on it. I go over and watch the shows as they're being put together. I watch the editing and stick my nose into the music. We have such really good people, however, that I don't exert a lot of influence over anybody. I try to step back and let these good people do their jobs."

A few years back, after Barrett-Roddenberry discovered her husband's papers, she revealed that it was her intention to bring several of Roddenberry's unrealized projects to life. On the heels of *Earth*, what else can audiences expect? "There are a couple of projects in different stages, but we're not too active with those right now," Barrett-Roddenberry notes. "Between *Earth*, this flu I've got and a couple of other health scares I've had lately, I just haven't had the time or the energy to really pursue any of the other projects. Once we get the second year of *Earth* underway, David and I will get going on some of these other projects."

05 Mr Spock and Nurse Chapel

06 Majel as Betazoid ambassador, Lwaxana Troi, in *Star Trek: The Next Generation*

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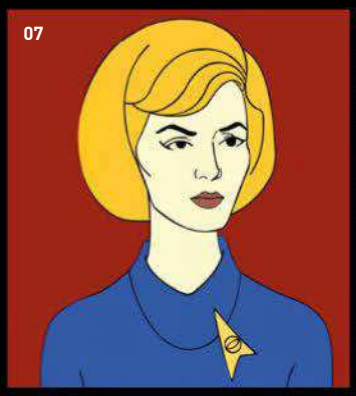
One project that will never happen, Barrett-Roddenberry swears, is a tell-all book bearing the Majel Barrett-Roddenberry by-line. Fans have been begging her to tell her story for years, in part because she was as close to the source as anyone could be, and also to respond to the various lies, revisions of history, rumors – as well as true, unflattering stories that Roddenberry himself can't address or defend – that have surfaced in book after book since Roddenberry's death.

"I'm never going to write a book," Barrett-Roddenberry says. "I've made that decision. All I would do is get angry and write something that would refute all the other books, and that's no way to do it. Besides, I really don't have new secrets to tell anyone. Our lives were very private and very personal, and I'm just not going to be driven down that road. I'm not going to do it. The only writing I may do will be for *Earth*. I've just written a story, but I don't know how far it will go. It's a pretty good idea that sets up an arc that could go for two or three episodes. I hope that gets turned into scripts, but I won't be writing any books."



07 *Star Trek:* Caption copy, caption copy

As the conversation comes to a close, Barrett-Roddenberry contemplates one last, simple question: All in all, would she say that life is pretty good for her these days? Majel Barrett-Roddenberry – actress, producer and forever the First Lady of *Star Trek* – laughs.

"Life is good," she replies happily. "It couldn't be better."

MAJEL BARRETT-RODDENBERRY

23 February 1932 – 18 December 2008

BIRTHDAY: *23 February*
BIRTHPLACE: *Columbus, Ohio, USA*
FAMILY: *Formerly married to Gene Roddenberry (29 December 1969 – 24 October 1991), with one son, Rod Roddenberry*

Selected Credits:

TELEVISION

Leave It to Beaver (1957) – Gwen Rutherford
Bonanza (1959)
The Lieutenant (1963, series)
Star Trek – The Cage (1965) – Number One
Star Trek (1966-1968, series) – Nurse Christine Chapel
Star Trek – Menagerie (1966) – Number One
The Second Hundred Years (1967, series)
The Questor Tapes (1973) – Dr Bradley
Genesis II (1973) – Primus Dominic
Star Trek: The Animated Series (1973, voice) – Nurse Chapel, Lt./M'Ress
Planet Earth (1974) – Yuloff
Spectre (1977) – Lilith
The Man in the Santa Claus Suit (1978 TV film) – Ms. Forsythe
The Suicide's Wife (1979)
Star Trek: The Next Generation (1987-1994, series) – voice of the computer/Lwaxana Troi
Star Trek: Deep Space Nine (1993-1998, series) – voice of the computer/Lwaxana Troi
Spider-Man (1995) – Anna Watson
Star Trek: Voyager (1995-1998) – voice of the computer
Babylon 5 – Point of No Return (1996) – Lady Morella
Gene Roddenberry's Earth: Final Conflict (1997-1998) – Dr Julianne Belman and Executive Producer
Family Guy – Emission Impossible (2001) – the voice of Stewie Griffin's ship's computer

FILM

As Young as We Are (1958) – Joyce Goodwin
The Buccaneer (1958)
The Black Orchid (1959) – Luisa
Love in a Goldfish Bowl (1961) – Alice
The Quick and the Dead (1963)
Sylvia (1965) – Anne
Country Boy (1966)
A Guide for the Married Man (1967) Mrs Fred V.
Track of Thunder (1968) – Georgia Clark
Westworld (1973) – Miss Carrie
The Domino Principle (1977) – Mrs Schnaible
Star Trek: The Motion Picture (1979) – Dr Chapel
Star Trek IV: The Voyage Home (1986) – Commander Chapel
Teresa's Tattoo (1994) – Henrietta
Star Trek Generations (1994) – voice of the U.S.S. Enterprise computer
Mommy (1995) – Mrs. Withers
Star Trek: First Contact (1996) – voice of the U.S.S. Enterprise computer
Star Trek (2009) – voice of the U.S.S. Enterprise computer (the film was in post-production when Majel passed)

AS EXECUTIVE PRODUCER

Gene Roddenberry's Earth: Final Conflict (1997 – 1998, series)
Andromeda (2000 – 2005, series)

MISCELLANEOUS

Star Trek: The Next Generation Interactive Technical Manual (1994) – voice of the computer
Gene Roddenberry's Lost Universe (1995) Majel served as creative director for this comic book series published by Tekno Comix, based on an archival Gene Roddenberry concept
Star Trek Omnipedia CD-ROM (1995) – voice of the computer
Star Trek: Borg (1996) – voice of the computer
Star Trek Encyclopedia CD-ROM (1997) – voice of the computer

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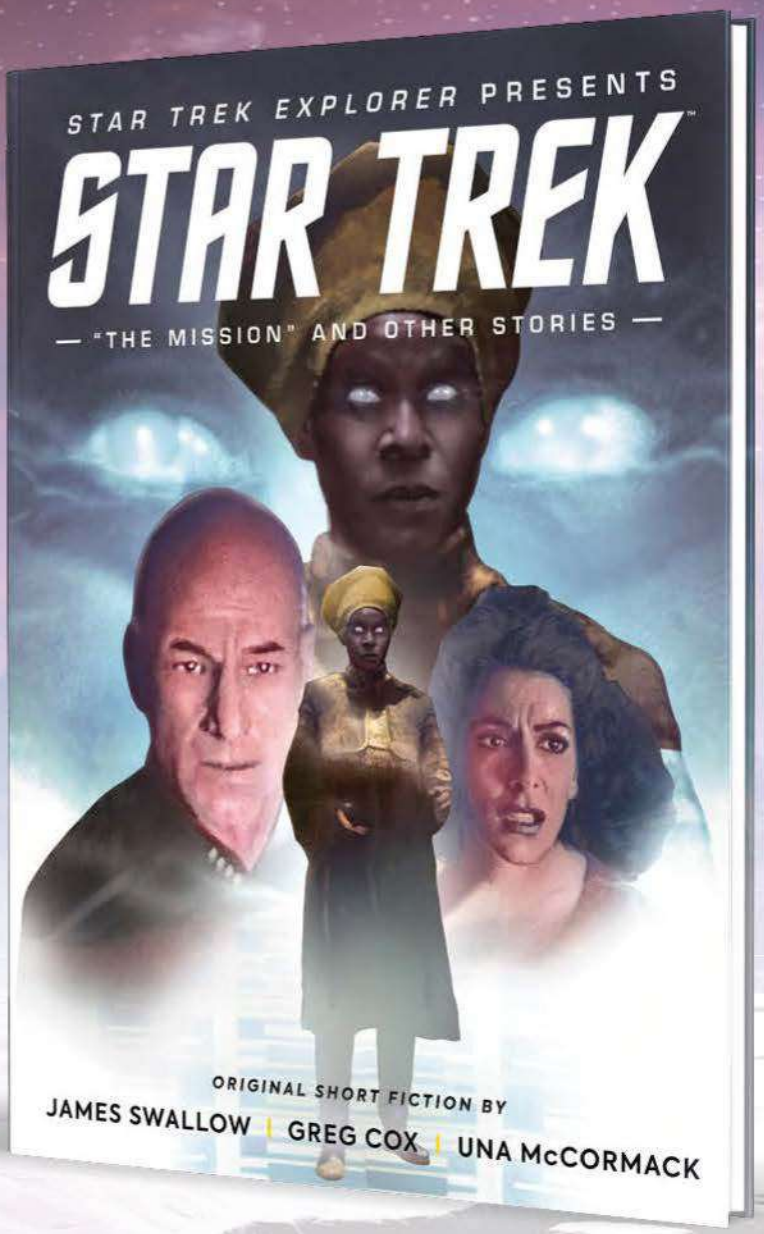
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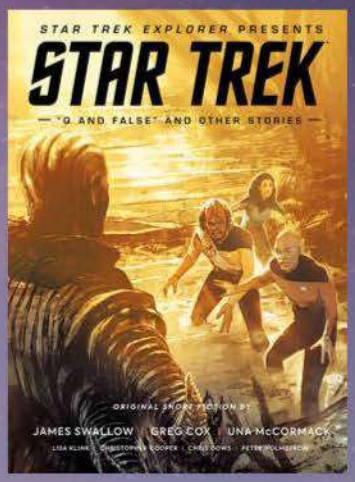
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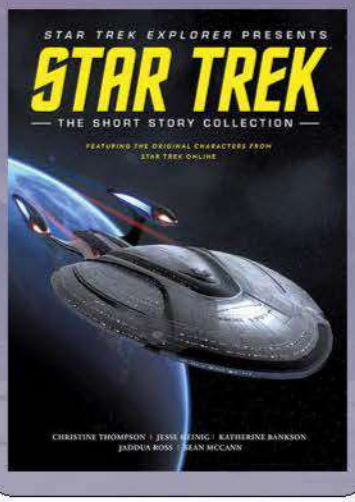
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THE SHAPE OF THINGS TO COME

We bring you another archive interview from deep inside the *Star Trek Magazine* archives, from Issue 43, published in 1998 – this time with the late René Auberjonois, conducted during the production of *Star Trek: Deep Space Nine*'s where he played the role of the elusive Changeling, Constable Odo.

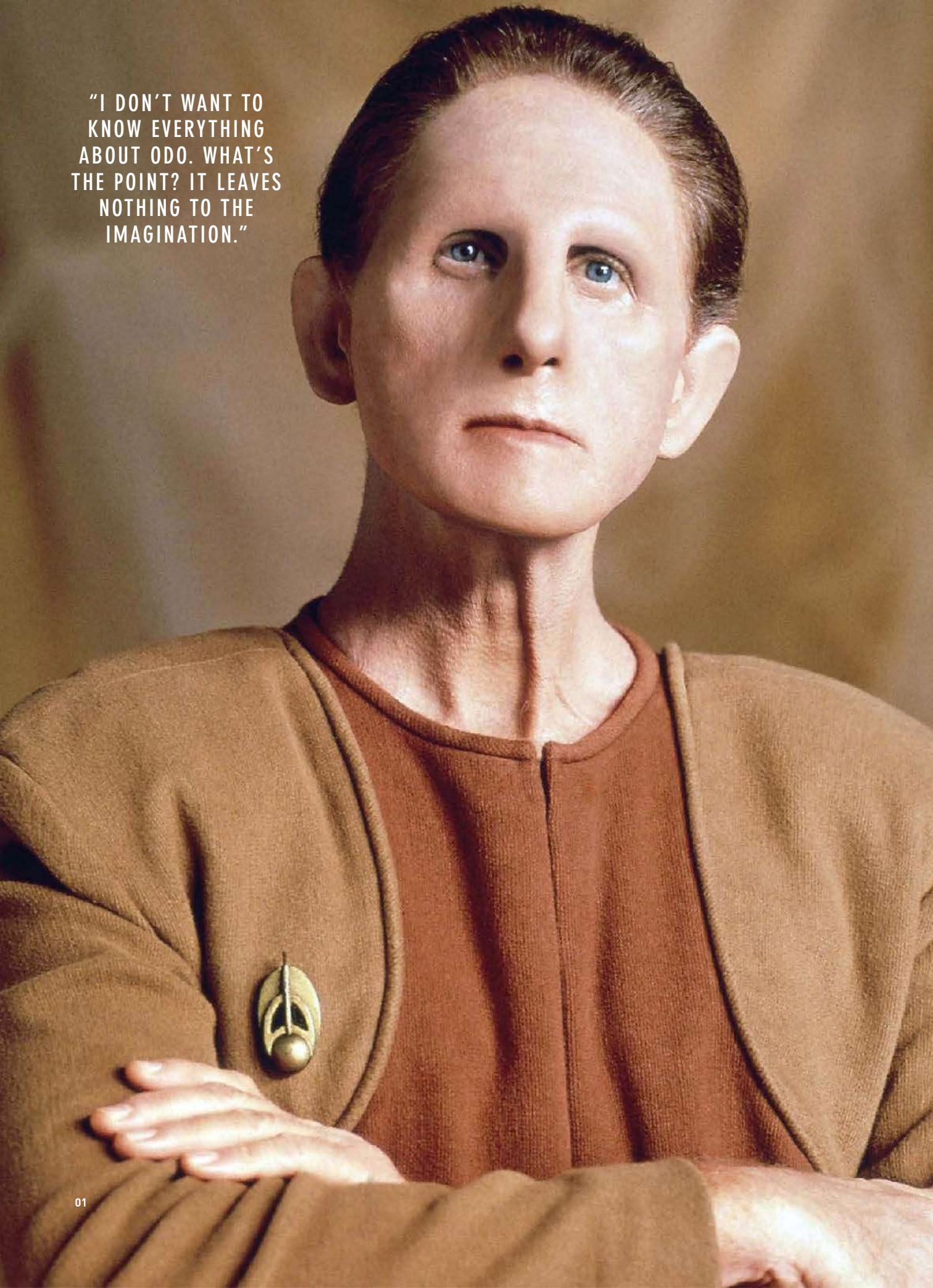
WORDS: IAN SPELLING

"Every time I *think* I know Odo, every time I dare to think, 'Well, *he* would do...', I start to wonder," muses René Auberjonois, who has played *Star Trek: Deep Space Nine*'s shape-shifting security officer for six years now. "I don't want to know everything about Odo. What's the point? It leaves nothing to the imagination. It leaves you unopen to the plot twists and character twists that the writers come up with.

"When I got the script for 'His Way', for example, I resisted it the first time I read it. I thought, 'Oh, this is silly.' I thought that because I was so into the painful aspects of Odo, the tortured hidden love aspect of his relationship with *Major Kira* [Nana Visitor], I could feel myself sort of going into that place of 'My character wouldn't do that.' I then did what I always try to do. I took a deep breath and I sat down, then read the script right through again. By the time I read the script for the second time I was convinced that it was the right way to go and I really looked forward to doing it. It turned out to be one of the most enjoyable experiences I've had so far on the show."

Those words, 'so far', are vitally important, of course. They signify that Auberjonois will be back for the seventh and final season of *Deep Space Nine*. Seven years is a long time for any television program to run, for few shows make it even to the pilot stage, much less a first season or a lengthy, multi-season run. Auberjonois has had the good fortune of acting in two series that crossed the six season threshold, the first being the sitcom *Benson*. Over such an extended period, even if an actor tries not to over-know a character, he or she will undoubtedly influence the development of that character. It is only a matter of time.

"In the beginning of any show," Auberjonois notes, "you have very little influence on anything. Basically, you're starting with a script and a character that a writer or writers have conceived. The producers then find actors, who are the instruments to play the music the writers have put down on paper. An actor's job, initially, is just to interpret that music for the writers, producers and directors. That is his or her only responsibility in the beginning. Then, as the seasons accumulate, your influence grows. The writers begin to recognize what you do and they get to know your


"I DON'T WANT TO KNOW EVERYTHING ABOUT ODO. WHAT'S THE POINT? IT LEAVES NOTHING TO THE IMAGINATION."

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"IRA STEVEN BEHR HAS SAID MANY TIMES THAT IT WAS NEVER ORIGINALLY IN THE PLANNING TO HAVE ANY KIND OF ROMANCE, OR EVEN ANY KIND OF ATTRACTION, BETWEEN ODO AND KIRA."

instrument, how you play your scenes, your moments, and they write to that as you begin to make the character your own.

"[*Deep Space Nine* Executive Producer] Ira Steven Behr has said many times that it was never originally in the planning to have any kind of romance, or even any kind of attraction, between Odo and Kira. It really began to happen in the second season, in 'Necessary Evil'. That was a flashback episode. At the end of it, in the last scene, in the tag of the whole show, Odo and Kira are standing in Odo's security office and he's tremendously disappointed in her, in this person he'd always been close friends with, who he'd always trusted. He's disappointed in her because he feels that she has betrayed his trust by not telling the truth about something that happened during the occupation. The last line of the script was a stage direction that said, 'They stand looking at each other and Odo is filled with disappointment,' or something to that effect. The next day, when the producers were watching dailies, they sat there and went 'Oh my God. Odo loves Kira!' That's the way they read it.

01 - 02 Previous page and above, Rene Auberjonis as Odo.

03 Kira (Nana Visitor) and Odo in "Necessary Evil"

"It wasn't that I love Nana. I mean, I love Nana, but not in that way," he continues, laughing. "She's an incredibly charismatic and attractive woman, and it's easy to look at her and to look as if you're in love with her. At least, that's what came through in Odo. And that opened up this whole storyline that, over the years, has refused to die. It's sort of a monster, in a sense, in that they have tried to finish it off and have had Kira get involved with other characters. They've basically played it as a Cyrano de Bergerac thing, where he loved in secret and from afar. But it just wouldn't die. A certain segment of the fans just didn't want that to die. 'His Way', in a sense, and 'Tears of the Prophets', too, were the culmination of that. Where we go from here, I don't know. Like life itself, there are some things I want to know and some that I don't, but, basically, I like the surprise element. We'll just have to see what happens with Odo and Kira."

What will unfold in season seven remains as much a mystery to Auberjonois as it does to anyone. Behr has informed him that a major goal for the final year will be to properly resolve each character's story, to provide the audience with a sense of closure after investing so many hours in watching the adventures of Odo, Sisko (Avery Brooks) and the others. In Odo's case, that surely means several more classic encounters with Quark (Armin Shimerman) and perhaps one final meeting with his wife, Lwaxana Troi (Majel Barrett Roddenberry).

"I love acting with Armin, but Odo and Quark are like a very distinctive spice that you're adding to this stew, and I'm not certain it should be anything more than a taste here and there," he argues. "Too much Odo and Quark would be just that, too much Odo and Quark. Would anyone really want to always see them together? Always sparring? I don't think so. I don't want to see that. I'm perfectly happy with the way that relationship has been developed.

"The fans always ask me about Lwaxana at conventions," he remarks. "They adore Majel and her character. I love working with her, but Majel's been very busy producing *Gene Roddenberry's Earth: Final Conflict*. She's said that she's ready, though, if they want her back on *Deep Space Nine*. She comes in to do the computer voice, so why not do Lwaxana? We'll see. Our writers have to pound out 26 episodes a season and you just don't know how they come up with the ideas or how they choose which ones become episodes. You can have a great character, but if no one comes up with a good story, they won't go off and write for the character. I think that's basically what happened with Lwaxana.

"It was actually Majel herself who came up with the last basic storyline we did together, where we got married [the fourth season episode 'The Muse']. I just don't know what's going to happen. I certainly hope, since we know season seven is the end of it, that there will be some kind of resolution to that relationship."

During the seventh season, Auberjonois also hopes to step behind the camera once or twice more to direct episodes of *Deep Space Nine*. Over the years he's directed more than half a dozen shows, perhaps most memorably *Waltz*, a rugged episode in which a disturbed Gul Dukat (Marc Alaimo) tries in vain to gain Sisko's approval of his treatment of Bajorans during the occupation. "Right now, I am most proud of 'Waltz'," Auberjonois affirms. "If you talk to me after each episode I direct, I'll probably say to you that that episode is my favouite, the best I've done, the most well-directed! But just the experience of working with Avery and Marc on 'Waltz' was wonderful.

"It was a challenge to do what was basically a two-character show. On the one hand, it was simple because I didn't have a lot of special effects with which to deal. We didn't have one hundred extras, but it was a challenge of another kind to make two people talking exciting television.

"After '*Waltz*', I like '*The Quickening*', the one featuring Dr Bashir [Alexander Siddig]. That was the flip side of '*Waltz*'. We had 70 extras and the biggest set they had ever built for a *Star Trek* weekly episode. We were on location and using cranes. Even with all of the extra elements, the story still had to work, and I think it did."

Are Auberjonois' co-stars more open to him as a director because they know him so intimately? "That's an interesting question," the actor/director replies. "The answer is yes and no. The cast doesn't have to be more open to a fellow actor as a director. They don't *have* to be open to any director. The *Deep Space Nine* cast, myself included, is certainly open to you when you are a fledgling director. They'll bend over backwards. By your third episode, though, they treat you the way they treat any director.

04 The main cast of *Star Trek: Deep Sapce Nine*.

05 The *U.S.S Defiant.*

By that I mean that if they agree with you they go along with what you're doing, and if they don't agree with you they give you static and try to make their points. I'd rather get some flak because it makes me think and consider other options, and it ultimately makes for a better episode."

Turning the page back to season six, Auberjonois points to 'His Way' and 'Far Beyond the Stars' as his personal favorite episodes. In the charming and creative 'His Way,' holographic lounge singer Vic Fontaine (played by James Darren) offers Odo the tips he needs to win Kira's heart. In the far more serious, Avery Brooks-directed racism parable 'Far Beyond the Stars', Sisko has visions of himself as Benny Russell, an aspiring writer for a US science fiction magazine, circa 1953. All of the *Deep Space Nine* regulars and several recurring guest actors figure in the action as everyday Humans, playing Benny's fellow writers (Visitor, Siddig, Shimerman, Terry Farrell and Colm Meaney), a preacher (Brock Peters), a vendor (Aron Eisenberg), police officers (Marc Alaimo and Jeffrey Combs), a baseball star (Michael Dorn) , and a doomed black teenager (Cirroc Lofton). Auberjonois plays Benny's editor, Douglas Pabst.

"'His Way' was Odo's first full episode in a long while," says Auberjonois. "Odo was pretty light during the season, because of all the Dominion/Federation war stories. But 'His Way' was worth the wait because it was just such a change of pace. We had a very pleasant time making it. The scene with me playing the piano and Nana singing this incredibly hot song, which was the Peggy Lee standard *'Fever'*, was quite definitely

"[HIS WAY] WAS JUST SO MUCH FUN. I CAN'T PLAY A NOTE ON THE PIANO, BUT I GOT TO PRETEND THAT I COULD MASTER THE KEYS. I ALSO GOT TO PLAY ODO AS INCREDIBLY SUAVE AND I GOT THE GIRL!"

HIS WAY

Production no: 544
First US Airdate: 22 April 1998
Written by: Ira Steven Behr & Hans Beimler
Directed by: Allan Kroeker

Main Cast
Avery Brooks as *Captain Benjamin Sisko*
Rene Auberjonois as *Constable Odo*
Michael Dorn as *Lt. Commander Worf*
Terry Farrell as *Lt. Commander Jadzia Dax*
Cirroc Lofton as *Jake Sisko*
Colm Meaney as *Chief Miles O'Brien*
Armin Shimerman as *Quark*
Alexander Siddig as *Dr Julian Bashir*
Nana Visitor as *Major Kira Nerys/Lola*

Guest Stars
Debi A. Monahan as *Melissa*
Cyndi Pass as *Ginger*
James Darren as *Vic Fontaine*

While Odo is visiting Bashir's new holosuite program which features an extremely perceptive 1960s Las Vegas lounge singer, the hologram senses Odo's unrequited love for Kira. Shortly after, with Kira away on a visit to ex-lover Shakaar, Odo, feeling rejected, turns to holographic singer Vic Fontaine for advice.

Over the course of a week Odo frequently visits the holosuite where he practices his charms on women with two holographic showgirls. At the end of this period, Vic Fontaine introduces Odo to Lola, a sexy holographic singer who looks exactly like Kira. When Kira arrives back on the station, Vic sets up a special dinner for her with Odo, and Odo, believing that this Kira is a perfected version of the Lola hologram, relaxes with Kira and they enjoy a wonderful evening together.

However, when Odo discovers he has been tricked into spending an evening with the real Kira, he rushes out, believing that he has spoiled his chances with her forever...

modelled after *The Fabulous Baker Boys*. Nana came out of Broadway musical theatre and can sing and dance wonderfully. It was just so much fun. I can't play a note on the piano, but I got to pretend that I could master the keys. I also got to play Odo as incredibly suave – and I got the girl!

"'Far Beyond the Stars' was a remarkably important episode. The characters we played in the Fifties part of the script were not supposed to, in any way, reflect the characters we normally play. Terry wasn't playing Dax, and I wasn't playing Odo. We were really completely different characters. I know that Ira was sort of anxious about how I would react to being given the most unsympathetic role of all the regular actors, and I understand Ira's concern about my concern, if you will. Actors become actors because they want people to love them. You want to show off and do different things, but you want people to love you. Not all actors want that all the time, but most actors, if they're going to get up, tap dance around and say, 'Look at me! Look at me!', it's because they want people to like them.

"So Ira talked to me about playing Pabst," he continues. "I said, 'Ira, until I see the script I really can't give you a reaction.' Then I got the script and I called him. I said, 'Ira, this is great. Other than the part that Avery's playing, I think the character you want me to play is the most interesting.' After Benny, Pabst is the most fully developed character in that show. Yeah, he is the 'bad guy', but I've played bad guys all my life. I'm a character actor, and some characters are good, some are bad, and some fall somewhere in between. I had a great time doing it. I'm very proud of the episode and my work in it."

Throughout his stint on *Deep Space Nine*, Auberjonois has always managed to squeeze in numerous other projects. Most recently, he appeared in the independent features *Los Locos* and *Snide & Prejudice* (with Armin Shimerman and Jeffrey Combs), lent his voice to the upcoming direct-to-video animated release *An American Tail 3*, popped up in an episode of the syndicated genre series *Poltergeist: The Legacy*, and read books for the National Public Radio program *Selected Shorts*.

Auberjonois, who used part of his summer 1998 hiatus to attend a convention in Scotland and visit his father in Ireland, will surely pick up the pace even more once *Deep Space Nine* wraps production for good next spring.

While there is always the possibility that we could see the *Deep Space Nine* cast reunited on the big screen, or its various members appearing in subsequent *Star Trek* series, Auberjonois is already reflecting on his days in the *Star Trek* universe.

"I've been in one of the original cast movies [*Star Trek VI: The Undiscovered Country*]. I will have done seven seasons of *Deep Space Nine*," he notes. "*Star Trek* has taken up a lot of my time, a lot of my career. Honestly, though, *Star Trek* could not have come at a better time in my life.

"It came when my daughter was at college and my son was about to attend college, and they were both attending two of the most expensive colleges in the US. My wife said to me at the time my son got into school, 'How are we going to pay for this?' I said that we would either sell the house or I'd get another television series. Then *Deep Space Nine* came along. On that very personal level, the show couldn't have happened at a better time. Creatively, the character has been fascinating. I love the people that I've gotten to play with all these years. I know that sounds like the usual stuff you say to an interviewer, but it's the truth. It's been wonderful. I look forward to going to work every day, and I'm happy that I've got one more year to do that.

"I'm very blessed."

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CAPTAIN JEAN-LUC PICARD™

PERSONAL STATS

Height.....5'10"
Hair.....Cool Gray 1
Skin.....474
Eyes.....476

UNIFORM PMS COLORS

RANK PIPS
Four Gold.....873
COMMUNICATOR
Oval Base.....874
Emblem.....877
UNIFORM
Yoke.....Black
Collar Piping.....222
Chest.....874
Lower Body.....Black
BOOTS.....Black

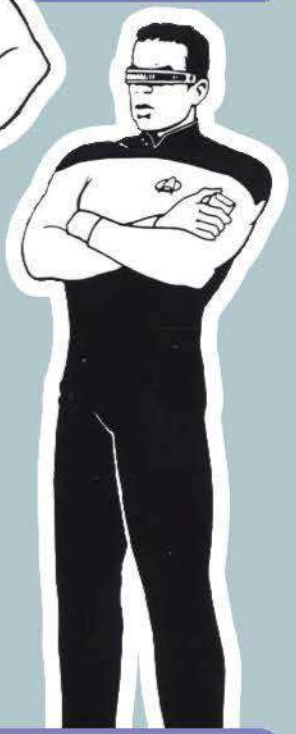
COMMANDER WILLIAM RIKER™

PERSONAL STATS

Height.....6'3"
Hair.....476
Skin.....475
Eyes.....550

UNIFORM PMS COLORS

RANK PIPS
Three Gold.....873
COMMUNICATOR
Oval Base.....874
Emblem.....877
UNIFORM
Yoke.....Black
Collar Piping.....222
Chest.....222
Lower Body.....Black
BOOTS.....Black



LT. COMMANDER DATA™

PERSONAL STATS

Height.....5'11"
Hair.....175
Skin.....480 with specks of 875
Eyes.....110

UNIFORM PMS COLORS

RANK PIPS
One Black.....Black
Two Gold.....873
COMMUNICATOR
Oval Base.....874
Emblem.....877

LT. COMMANDER GEORDI LA FORGE™

PERSONAL STATS

Height.....5'8"
Hair.....412
Skin.....181
EYE APPARATUS
Border.....877
Interior.....874

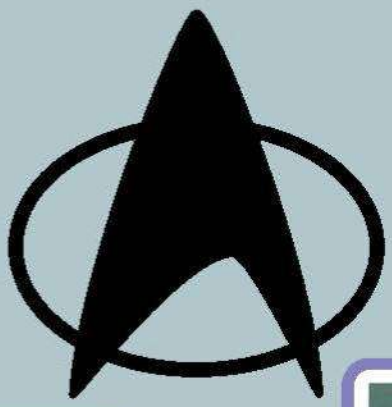
UNIFORM PMS COLORS

RANK PIPS
Three Gold.....873
COMMUNICATOR
Oval Base.....874
Emblem.....877

DR. BEVERLY CRUSHER™

PERSONAL STATS	
Height	5'8.5"
Hair	181
Skin	474
Eyes	550

UNIFORM PMS COLORS	
RANK PIPS	
Three Gold	873
COMMUNICATOR	
Oval Base	874
Emblem	877



LT. WORF™

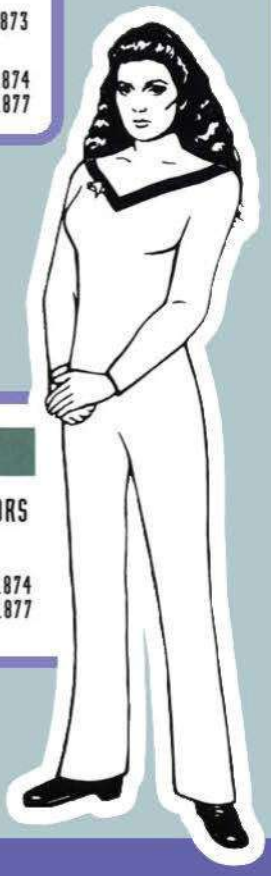
PERSONAL STATS	
Height	6'3"
Hair	412
Skin	818
Eyes	550

UNIFORM PMS COLORS	
RANK PIPS	
Two Gold	873
COMMUNICATOR	
Oval Base	874
Emblem	877

ENSIGN WESLEY CRUSHER™

PERSONAL STATS	
Height	5'10.5"
Hair	476
Skin	474
Eyes	476

UNIFORM PMS COLORS	
RANK PIPS	
One Gold	873
COMMUNICATOR	
Oval Base	874
Emblem	877
UNIFORM	
Yoke	Black
Collar Piping	222
Chest	222
Lower Body	Black
BOOTS	Black



COUNSELOR DEANNA TROI™

PERSONAL STATS	
Height	5'4"
Hair	412
Skin	474
Eyes	476

UNIFORM PMS COLORS	
COMMUNICATOR	
Oval Base	874
Emblem	877

EXCLUSIVE FICTION

"The Needs of the Many"

STORY: RICH HANDLEY
ILLUSTRATION: ANDY WALKER

The lights dimmed at Vic's Las Vegas Lounge, located in one of Deep Space 9's holosuites, and the silver-haired proprietor took the stage. Vic Fontaine smiled at the guest of honor seated at the front table. The self-aware, interactive hologram signaled to his piano player, who began tickling the ivories in the key of D Major. The room hushed as a spotlight washed over the stage's red tapestry.

"Well, cats and kittens, here's a little ditty for the doll in the primo spot," the tuxedoed crooner announced. "My regrets to ol' Blue Eyes. Sorry, Frankie, if this doesn't hit a note you'd dig, but you'd have gone to the Moon and back for a classy dame with beauty and brains, and this one's the whole shebang." Pausing as his generative algorithms detected audience laughter, the hologram lifted the microphone from its stand and sang:

"And now, the end is here.
We gather near this crimson curtain.
You wandered and you roamed.
You missed your home – of that,
I'm certain.
You led a starship crew
Who traveled each and every starway.
The Borg, the Kazon, too…
You beat 'em your way!

"Regrets, you've had a few,
Like meeting Q and hitting warp ten.
Yet still, you followed through.
Though lost in space, you smiled often.
You planned each charted course,
Each jump across that stellar highway.
You saved your crew and sent
That cheese to sickbay!

"Yes, there were times,
I'm sure you knew,
When you ticked off that Maquis crew!
But through it all,
when there was doubt,
You built a team and hashed it out!
You didn't fall – no, you stood tall…
You and Chakotay!

"For years, you boldly flew
To stars beyond the Federation.
You met Talaxians, Ocampa, too,
The Krenim nation.
You bested cyborg drones –
And may I say, in such a sly way.
And now, you've brought 'em home
By temporal byway!

"That one in the chair,
what has she got?
Just her starship, not a dreadnaught!
The Delta Quadrant's far behind,
And now the crews are intertwined!
You gave commands,
braved the Badlands!
You're Admiral Janeway!"

As Fontaine belted out the coda, the crew applauded the star of the show – not the singing hologram, but the woman in whose honor he had rewritten the Rat Pack ballad with help from a few of her officers. A followspot illuminated Kathryn Janeway, newly promoted to admiral upon the *U.S.S. Voyager*'s return from a distant quadrant after seven years, instead of seven decades.

"Ladies and gents," Fontaine said smoothly, "feast your eyes on the main attraction, a face that speaks volumes without a single word. She pulled off the impossible, folks, and that was no mean

feat. So give it up, my friends, for the bigshot admiral! Tonight belongs to her."

The officers cheered their former captain, who sheepishly grinned as Fontaine handed her the mic. He leaned in and said softly, "All right, kid, it's your time to shine now. Let 'em have it!"

Janeway looked around at those who had become her family. "Thank you," she said, her voice breaking. "Words are inadequate to describe how I feel, being with you all back at this same station where our voyage began. But I must correct Vic about one thing. Today doesn't belong to me. It belongs to all of us. I didn't bring you home. *You* brought *me* home." She handed back the mic amid a round of congratulatory hugs.

The admiral's closest friend – Commander Tuvok, Janeway's chief of security and keeper of her conscience – held back, a discomforted look betraying his stoic façade. This wasn't lost on Fontaine, who stepped away from the throng and to his side. "Your Admiral Janeway's quite the barn burner, but I can't help but catch a vibe that you're not exactly in the swingin' mood for a clam-bake," the hologram said, eyeing Tuvok sideways.

"If I understand your anachronous parlance correctly, then you are mistaken," Tuvok intoned. "I am gratified the captain is receiving a place among the admiralty, and that her friends are here to celebrate that well-deserved achievement."

"All well and good, pally, but the way you're squirming in this joint, it looks to me like you're not feeling the groove, like this ain't your bag. What's cookin', Charley?"

"My name is Tuvok, Mr. Fontaine," the Vulcan said, his voice slightly tinged with annoyance, "and I assure you nothing is 'cooking.' I am merely disinclined toward overt emotional displays."

"Hey, I get it. You're a class act and this ain't your scene, but it seems like there's a deeper tune playing in your soul. Here at Vic's, you can let your hair down – well, if you had more hair, but you catch my drift. So spill the beans. What's on your mind, kid?"

"I would prefer not to engage in this line of conversation with you."

"Say no more, I get it," Fontaine replied, holding up a hand. "Not everyone's ready to shoot the breeze with a living hologram, not even one as charming as yours truly. The wheels of societal change turn at their own leisurely pace. No pressure, no worries."

Fontaine turned to leave, but Tuvok cleared his throat and called after him, "I… meant no disrespect, Mr. Fontaine –"

"Call me Vic, baby."

"I would prefer not to call you 'Vic-baby.' In any case, your holographic status is not an issue. I have the utmost admiration for *Voyager*'s Emergency Medical Hologram, and I would readily bestow that same respect upon you."

"Well, ring-a-ding! That's one of the nicest things anyone's ever said to me. You keep being the hep cat you are, and we'll ride this vibe together."

"I beg your pardon?"

"Sorry, pal, sometimes I throw myself too much into the part. Programming, large language models, you know how it is. What I mean is, tell me what's eatin' at ya', and if there's a note I can hit to ease your blues, count me in. I'll even pick up the tab for a round of the good stuff. Sometimes a fella whispers tales to his barkeep that he'll… never dare share with his own Doc."

Tuvok raised an eyebrow and considered the offer, then quietly explained, "What Admiral Janeway said about going home reminded me of a decision from my past of which I am not proud."

"YOU BROUGHT ME HOME." SHE HANDED BACK THE MIC AMID A ROUND OF CONGRATULATORY HUGS.

"Do tell. Lay it on me, kid."

"If I must," Tuvok said tightly. "As you may be aware, I had infiltrated the Maquis shortly before the *Voyager* encountered the Caretaker. I had inserted myself among the crew of the *Val Jean*, and my mission was to monitor the activities of Chakotay's cell."

"Right. Your pal Tom Paris gave me the skinny. From what my databanks show, Vulcans ain't the usual suspects when it comes to donning a spy caper."

"Indeed, we are not. That is partially why I was less than enthused about Captain Janeway's orders."

"'Partially,' eh? Sounds like this story's got more hidden notes than a tune from Sammy D. Let's hear the deets, daddy-o. By the look a'things, this bash ain't winding down anytime soon, so what else are you gonna swing into?"

"If you will refrain from interrupting, I shall provide the requested… deets."

"Sure thing, pal. It's your dime, so you get to spend it. You won't hear a peep from these lips, dollface. Consider them sealed tighter than a Vegas vault."

"Thank you," Tuvok commented dryly. "The *Val Jean* assignment was an uncomfortable reminder of an incident five years earlier, when I encountered a Romulan spy on Vulcan. My wife might have died without her intervention."

"This yarn's becoming a real page-turner! You keep talkin', I'll slide over to the bar and pour a little of that ol' liquid magic."

Tuvok raised an eyebrow and continued. "I was assigned to Jupiter Station at the time," he explained. "T'Pel and I had chosen to share a quiet retreat together without our children, during an extended shore leave…"

* * *

The situation was grim, and Tuvok was concerned. With applied pressure, he managed to slow the bleeding from T'Pel's abdomen, but he was not a medical professional and his efforts had been less than ideal. Her fall onto the cliff rocks had been a bad one, and the resultant wound was severe. Without adequate attention, her life would be forfeit. He could not bear that thought.

Logically, if he were to prevent T'Pel from dying in the wilderness, Tuvok would need to seek assistance. But equally logical was that leaving an injured person alone among the predators of Vulcan's Forge for hours, without first staunching the blood flow, would likely lead to the very outcome he sought to avoid.

His inability to choose the best course of action frustrated Tuvok, whose logic sometimes faltered where his wife and children were concerned. Tuvok's devotion to his family, though, trumped his devotion to Surak's disciplines, and in the end he knew he had to make the attempt to find help. The simple fact was that there was no logic to a life without T'Pel by his side.

"I must go," Tuvok said, holding T'Pel's hand. "Treating your wound is regrettably beyond my knowledge. If I leave now, I should be able to reach a healer and return to you before sunset. We are just outside the L-langon Foothills, which means less likelihood of a le-matya or kel'nayet detecting your scent in the interim."

"I understand, my husband," T'Pel replied weakly, her hand shaking in his. "I have confidence that you will exert every effort to preserve my well-being."

"Your well-being is always my priority, T'Pel," Tuvok said. "I shall return expediently."

Their exchange was interrupted by the arrival of a young woman at the cliff behind them, who stopped short at the sight of the couple, dislodging a stream of rock and dust. The newcomer locked eyes with Tuvok and reached for a sidearm. He noted that it was not a Vulcan weapon, but rather a Romulan disruptor pistol.

"I mean you no harm," the woman stated, her gun aimed at Tuvok's chest. "If you permit me passage, I shall not disturb you further."

"My wife is injured," Tuvok said. "Do you possess medical training?"

The woman glanced at the verdigris stain darkening T'Pel's garments, then back over her shoulder at the path she had followed. "I can assist your mate," she said, "but be warned that my training extends beyond lifesaving skills to the fighting arts. It would be unwise to take aggressive action while my focus was occupied by her hemorrhagic state."

"You have my word, and my gratitude."

"And mine," T'Pel said as Tuvok stepped back to give the other woman room. After some hesitation, she holstered her sidearm and climbed down the cliff-face.

"SHE LOST HER FOOTING AS WE ASCENDED THE PRECIPICE, AND IT APPEARS SHE HAS SUFFERED LIFE-THREATENING INTERNAL INJURIES."

"Very well then," the woman said. Tuvok noticed a slight ridging along her forehead, which her hair had apparently been arranged to hide – unsuccessfully, thanks to the Forge's strong winds. *A Romulan*, he noted, *likely a northerner.* He could tell from the look on T'Pel's face that she had spotted it as well.

"I am Tuvok," he said. "This is T'Pel. She lost her footing as we ascended the precipice, and it appears she has suffered life-threatening internal injuries."

"She has," the woman replied, performing an examination. "There is vital organ damage, and blood loss has left her dangerously copper-deficient." She reached into her pack for a small device to sanitize the wound. "It is fortunate I came along. I doubt she would have survived the desert trek, and bled out before you could have brought a healer." After a beat, she added, "I am called N'Vesh."

Relief momentarily showed on Tuvok's face, but he clamped down on such a public display. Despite years of *kolinahr* study, he had failed to master the emotional purging rituals – for which he was privately grateful, as his love for T'Pel and their children was something he would not wish to fully submerge.

N'Vesh administered a sedative to keep T'Pel still, then got to work repairing the damaged organ. Once she finished, the Romulan addressed Tuvok. "T'Pel will live, and you can move her after some rest, but she will require follow-up with a physician." She handed Tuvok a communicator so that he could summon assistance for his wife. "Now I must go —"

"Because you are a Romulan agent evading pursuit," Tuvok finished for her, a statement of fact rather than a question.

The disruptor reappeared in N'Vesh's hand, but her face was uncertain. "I do not desire conflict with you or anyone else on Vulcan. My only goal now is to return home, as I was forced to escape once my mission cover was blown."

"What was the nature of your mission?"

"I am not at liberty to reveal that, but it was not of a violent nature. Quite the contrary, of that I swear."

"Yet you have been conducting espionage on Vulcan soil."

"Not for the purpose you suspect," N'Vesh said, "and I assure you I am not your enemy. Nonetheless, I face a quandary. If I were to leave you alive, you might divulge my nature and prevent my departure. But if I were to eliminate you and the woman whose life I just saved, then I would be betraying any claim of having no ill intent." She exhaled in frustration.

"That does pose an existential dilemma," Tuvok agreed.

"Can I assume, after the assistance I rendered to T'Pel, that you will not reveal what you know? Do I have your word that you will let me return home?"

Tuvok considered his reply carefully. "I, too, face a crisis in this scenario, N'Vesh. Were I to accept your terms, I would betray my people, my principles, and my Starfleet oath. Yet were I to turn you in, then I would betray the person who allowed my wife to live – and I *am* very grateful for that. This is not a decision I would make lightly."

N'Vesh nodded. The two exchanged stares, then she lowered the disruptor. "You seem to be a man of honor, Tuvok," she said. "I will take my chances that you make the right choice." With that, the Romulan turned and took her leave.

* * *

"Alright, kid, don't keep me in suspense," Vic Fontaine interjected. "There's only so much this digital cat can handle! What did you do in the end?"

"After lengthy consideration of the ethical and moral ramifications, I determined that despite her assistance, N'Vesh presented a threat to Vulcan society, and potentially to the Federation. I had no way to ascertain the parameters of her mission, nor the damage she might inflict if she were to return home with state secrets."

"So you dropped a dime on her."

"Dropped a –?"

"Flipped the script. Sent her to the bigwigs downtown. You know, you alerted the authorities."

"Ah, I take your meaning," Tuvok said. "Yes, that seemed the only logical course of action under the circumstances. The needs of the many outweighed the needs of the few, just as Surak had taught."

"It sounds like you made the right decision, then. So what's buggin' ya'?" Tuvok offered no immediate reply. Fontaine's algorithms picked up the change in the Vulcan's physiological responses, and he hastily added, "Hey, pal, if I'm crossing lines by poking around in your private affairs, you just give me the signal."

"On the contrary, Mr. Fontaine," Tuvok said. At the hologram's expression, he amended his words: "On the contrary, Vic-baby, I have found this conversation surprisingly stimulating."

Fontaine laughed. "My pleasure, buddy. So how did it all work out? Did you land on the right call?"

With the slightest of sighs, Tuvok admitted, "That is a question with which I have long wrestled. I made the logical choice of handing her over, rather than the emotional one of letting her leave. Yet after N'Vesh was apprehended at the spaceport, she committed suicide rather than face incarceration."

"That's a real downer tale."

"Indeed. I later learned through Starfleet security channels that N'Vesh had been a member of a Romulan resistance movement that had been helping Ambassador Spock establish reunification efforts between Vulcan and Romulus. Just as she assured me on the Forge, she was *not* the enemy."

The hologram whistled slowly. "Man, this situation just keeps getting more somber. It's like a one-way ticket to Bluesville."

"It was… disturbing, if you will excuse my use of such an emotional term."

Fontaine nodded graciously. "Of course, pal."

"I was informed of N'Vesh's true nature mere days before infiltrating the Maquis crew, and it made me realize my assignment was not nearly as noble. She had hoped to reunite our two worlds, but my decision, based on logic marred by a lack of information and trust, prevented N'Vesh from ever again seeing her home."

"Don't beat yourself up, pally. There's no way you could have known, and for what it's worth, you did your penance – you didn't go home either for seven years. In this swingin' galaxy, my friend, the needs of the many might take a backseat to the needs of the few. But perhaps, just for a beat, it's time to tune into the needs of the one – that's you, baby. Cut yourself some slack."

"I shall consider your words."

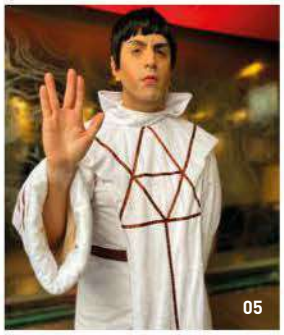
"I dig your vibe, Tuvok. Now, how's about we rejoin the shindig, my man? Those melodies ain't gonna croon on their own, ya' know."

Tuvok nodded. He and the holo-singer took their place among the crowd, and the admiral placed a friendly hand on his shoulder. Perhaps Vic was right, Tuvok thought. Perhaps it was time to let go of the past and look toward the future, now that he and T'Pel had been granted a reunification of their own. Perhaps, as Kathryn Janeway had once quipped, there was indeed coffee in that nebula…

TREK THROUGH LIFE

FANDOM AT THE FINAL FRONTIER!

WORDS: JAY STOBIE



COSPLAY COLLECTIVE:

Assimilating knowledge and stories from our fandom's finest costumers.

Mariner's Morals

Teresa Whitter experienced an instant love for Beckett Mariner when *Star Trek: Lower Decks* premiered. "Her reckless jubilance was a refreshing departure from the usual *Star Trek* stories that always focused on senior officers," Teresa outlines. "She delivers wit, sarcasm, and party-starting energy and isn't afraid to bend the rules (sometimes) in favor of doing the right thing, even if doing the right thing leads to punishment."

Noting Mariner's nerdy knowledge of Starfleet codes, Teresa adds, "So while her work ethic is completely opposite mine, I do enjoy slipping into such an irreverent character now and then! I however am unashamedly a nerd, a joker, and a party-starter, and I do bring Mariner's bouncy energy wherever I go. I've been a fan of Tawny Newsome since *Space Force*, and I've definitely been mistaken for her a few times while in cosplay!

"One of my favorite lines from "Those Old Scientists" – *I feel like he doesn't listen* – I hear myself thinking that *a lot*."

There Be Whales Here!

Star Trek (2009) inspired Rick Navarro to immerse himself in the original *Star Trek* films, and he particularly enjoyed *Star Trek IV: The Voyage Home*'s tone. "I loved seeing the original cast out of their element, I loved the 80s vibes, and – having grown up in the Bay Area – I also loved seeing them in San Francisco and Monterey – excuse me, Sausalito."

Cosplay was the next step. "At Dragon Con, I wore my *Star Trek III: The Search for Spock* look in the morning and switched into *The Voyage Home* Spock in the afternoon." Rick secured a photo with Ethan Peck and chatted with other fans who loved the movie. He hopes to visit San Francisco to cosplay at filming locations and plans to add a *Star Trek: Strange New Worlds* Spock to his repertoire.

SECTOR 001

Learning about fans' 'first contact with Star Trek.

With help from her best friend Allison, Runa first dove into *Star Trek* at the beginning of the pandemic in 2020. Watching season one of *Star Trek: Discovery* inspired Runa to catch up on previous series and learn more about the franchise's prolific history. "I tried to start with *Enterprise* thinking it would suit my chronological brain, but I couldn't quite get into it. I then switched to *The Next Generation* and my *Star Trek* obsession was in full-swing," she remarks.

Runa ranks *Star Trek: Deep Space Nine* as her favorite series and is particularly intrigued by Kira Nerys' journey. Reflecting on Kira's confusion over awakening as a Cardassian in the episode "Second Skin," the fan states, "I feel like the events of this episode were a catalyst for Kira's growth as a person, a spiritual being, and a leader... she found compassion for her Cardassian 'father' and kept that relationship with him during the series. It was a good lesson in 'You can't paint everyone with the same brush.'"

SUBSPACE LINKS:

Establishing connections and friendships via a shared love for Star Trek.

'Wrath' to the Future

"My journey into and through *Star Trek* was a delayed one," says Tim Beisiegel, who initially only gravitated toward the Khan Noonien Singh storylines in the original *Star Trek* series' "Space Seed" and *Star Trek II: The Wrath of Khan*. However, his duties as a podcast host and an array of new *Star Trek* shows helped propel him into taking a greater interest in the franchise. "I found a community willing to share their favorite thing with me and accept me openly," he adds.

This fresh perspective gave Tim insight into *Star Trek*'s ideals. "I saw that there was more to this set of stories that I once found boring, it began to make me think. I saw that *Star Trek* offered me the opportunity for a way to look at humankind and see the best of what we could be, the hope for the future that we may not have seen otherwise." After noting that *Star Trek: Strange New Worlds* and *Star Trek: Lower Decks* are his favorites, Tim closes by saying, "Live long and prosper."

01 Teresa Whitter as Beckett Mariner....

02 ...and as as Raffi Musiker.

03 Rick Navarro as Spock with Ethan Peck

04 Rick Navarro as Spock from *The Voyage Home*

05 Rick Navarro as Spock

06 Borg Cube Gingerbread by Eve England

07 Borg Cube Gingerbread Drone by Eve England

08 Q by Chloe

09 Datalore by Chloe

QUANTUM ARCHIVES:

Chronicling the creativity of Star Trek *fans through art, crafts, and more!*

A Festive Collective

Ever since she reconnected with her love for *Star Trek* through Cirroc Lofton and Aron Eisenberg's The 7th Rule podcast, fan Eve England has gotten into the festive spirit by crafting starship–inspired gingerbread creations. Having recently watched the thrilling introduction to the Borg in *The Next Generation*'s "Q Who," Eve realized a Borg cube would be an excellent build.

"I wanted to make sure it was as kitsch as possible," she elaborates, "a perfectly ironic way to present the usually hostile and menacing Borg. I also made a drone gingerbread man to go with it, and made sure he matched the original costume from the "Q Who" episode rather than a more modern iteration. I also used lighting inside the Borg cube to give it an extra green glow."

Mischievous Menaces

The omnipotent entity known as Q became a constant – and often unwanted – companion to the *U.S.S. Enterprise* NCC 1701-D on the starship's very first mission to Farpoint. Fan artist Chloe captured the infamous being and his powerful energy barrier in a stunning illustration, explaining, "I let myself have fun imagining all the ways Q could use his powers to manipulate the *Enterprise* during 'The Encounter at Farpoint.'"

Speaking of ever present nuisances to the *Enterprise*, Data's brother Lore represented a singular and unique threat who challenged the crew on multiple occasions. Chloe honored Lore's debut episode, "Datalore," with a clever portrayal of the android siblings displayed above the installment's original airdate. "For my "Datalore" drawing, I was inspired by graphic movie posters, and I wanted to continue my series of single–episode *Star Trek* posters."

10 John Billingsley and *Star Trek: Enterprise* cast (photo by Amy Britton)

11 Grayson Thagard

12 The Spaceshipper's Starship Collection

THE RELAY STATION:

Transmitting fan-favorite Star Trek *recommendations.*

The Phlox Factor

For Amy Britton, *Star Trek: Enterprise*'s Doctor Phlox–focused installment "Dear Doctor" remains her favorite episode. In the story, an agonizing ethical dilemma troubled Phlox, who was hesitant to intervene in a medical situation involving two sentient species from the same planet.

"The Prime Directive comes about because of this episode and we see how non-warp civilizations are affected by the introduction of technology that they do not possess," notes Amy. Of course, what would Phlox be without the actor who played him? "John Billingsley is amazing in this episode," she adds, "and we get to see how Phlox feels about Starfleet's interactions with new species."

An Interdimensional Delight

"I'm a sucker for an alternate universe, and this episode has literally hundreds of thousands of them," says Grayson Thagard about *The Next Generation*'s "Parallels." "It's twisty, it's sciency, it's got awesome set and costume tweaks – the "Future Imperfect" combadges are so cool – and it's *really funny*. The scene where Worf pokes his head around the corner as Deanna makes herself at home in what he believes to be his quarters is a riot. There are so many great lines, but the one that always hits me right in the gut is when Wesley says, *Captain, we're receiving two hundred eighty-five thousand hails!*"

Citing these factors, Grayson argues that "Parallels" is "a brilliant episode of *Star Trek* in *any* quantum reality."

UTOPIA PLANITIA

Transmitting fan-favorite Star Trek recommendations.

The fan known to fellow starship fanatics as "The Spaceshipper" has a passion for *Star Trek* ships. "They're instantly recognizable, with their separate nacelles," he states. "By seeking to create an original design for the 1960s, away from rockets, and incorporating the traditional flying saucer into a more sophisticated design, Matt Jefferies has come up with a design that still looks futuristic, six decades on."

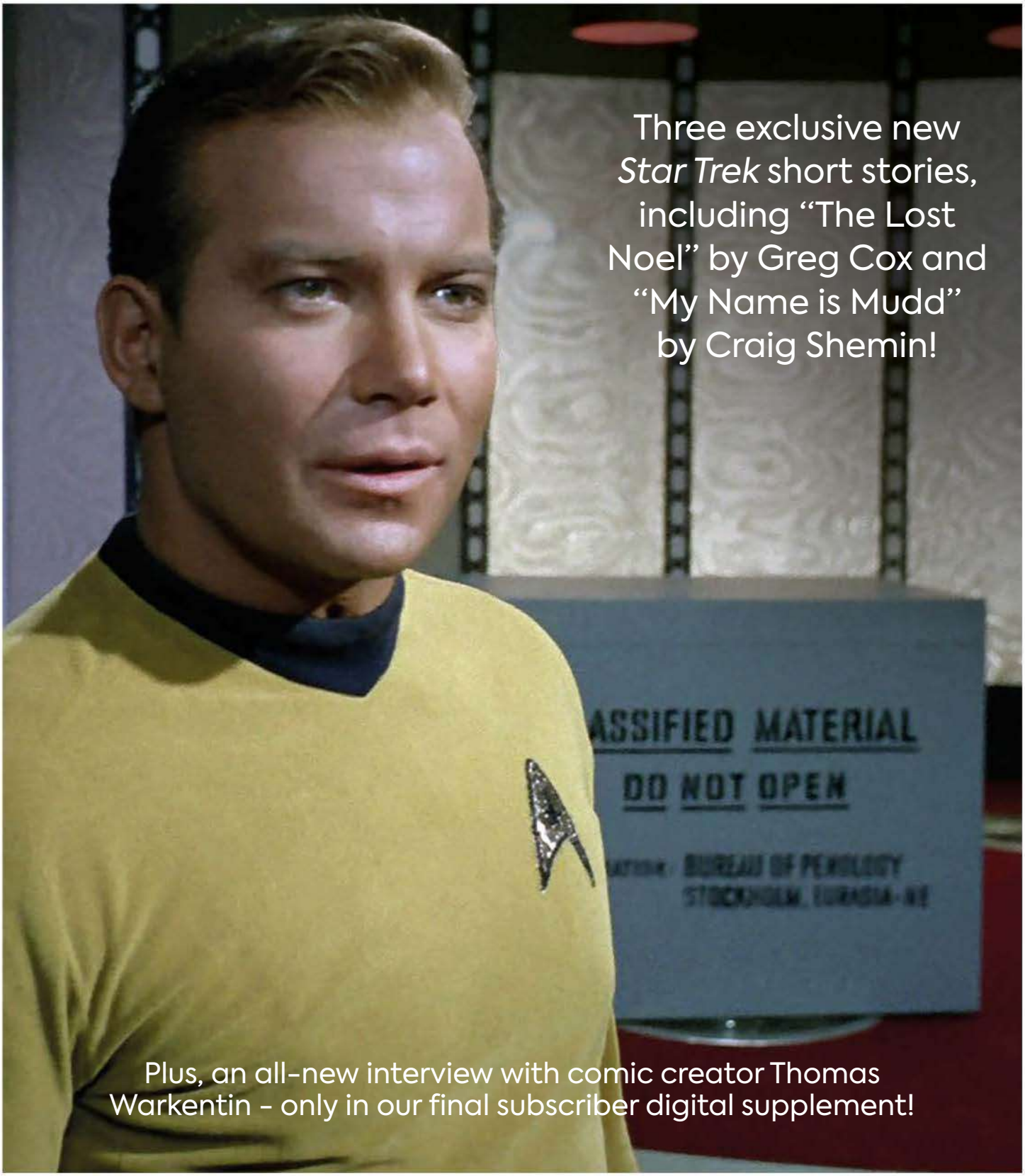
The Spaceshipper also loves their range. "The *U.S.S. Enterprise* NCC1701-A is the most elegant vessel. It's a space swan. The seaworthiness of the *U.S.S. Excelsior* is perfect for a universe that treats its space battles as naval battles. The *U.S.S. Enterprise* NCC1701-E is sleek and looks ideal for swooping in to save Starfleet from the Borg menace. The *U.S.S. Discovery* is clearly an experimental ship."

The Spaceshipper holds a soft spot for the Jefferies-designed *Enterprise* XCV 330, but his favorites are the "hero" ships.

"A ship is above all the stories it has sheltered. The poignant moments, the sacrifices, the love stories, the pain and the successes. Matt Jefferies, Andrew Probert, John Eaves, Doug Drexler, Bill Krause, Nilo Rodis–Jamero, Bill George, Thomas Maronne, Alex Jaeger, Ryan Church, James Clyne, and many other artists will remain among my *Star Trek* heroes."

STAR TREK™ EXPLORER

Next Issue



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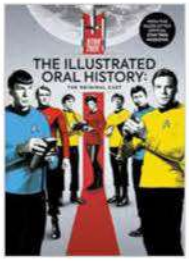

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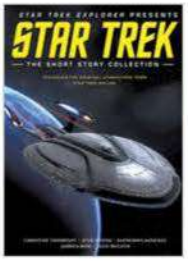

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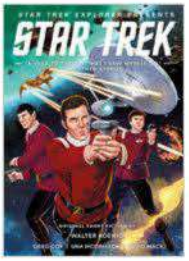

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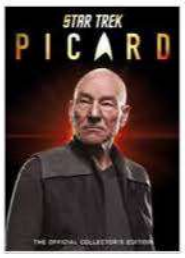

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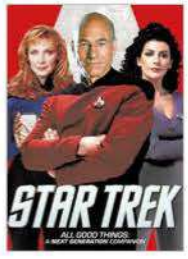

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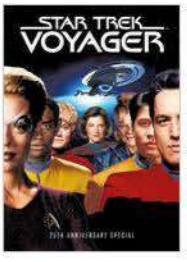

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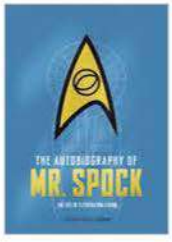

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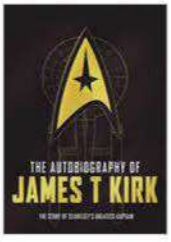

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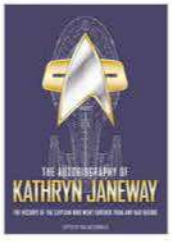
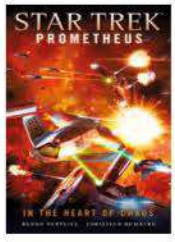


The Autobiography of Kathryn Janeway

The Autobiography of Jean-Luc Picard



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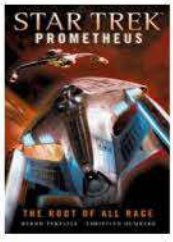

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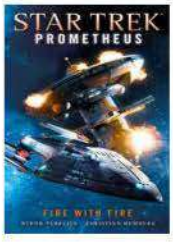

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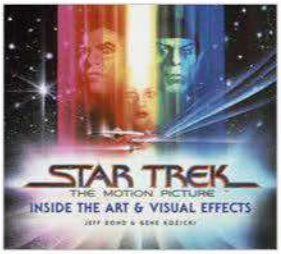

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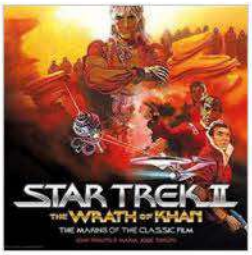

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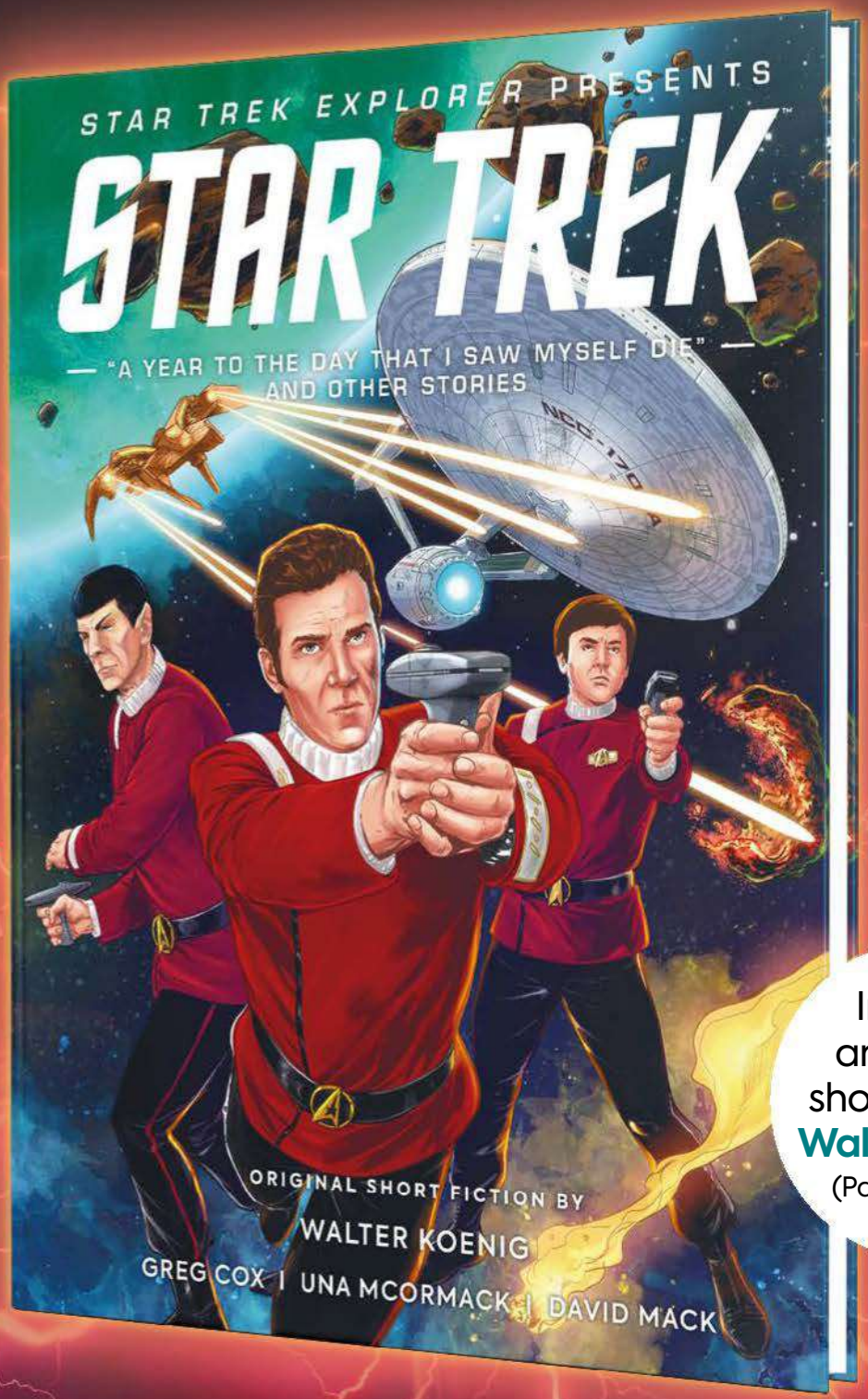
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